



Historic Landmark Nomination Proposal General Information

OVERVIEW:

Historic zoning is a zoning overlay which is added to the base zoning of a specific tract of land (for example (HR-1). This zoning overlay can apply to local historic preservation zones (HPZs) and historic landmarks (HLs).

Designating an HL is a two part process. First, the proposed HL is subject to a historical designation review process. The **Steps to Establish or Amend a Historic Preservation Zone or Historic Landmark** (Article 5.8.4 UDC) are as follows:

- 1.) **Nomination Proposal Package** prepared by applicant and submitted to City of Tucson Historic Preservation Office. (Requirements regarding Nomination Proposal can be found in SUBMITTAL CHECKLIST p.3)
- 2.) Applicant attends a **Historical Commission Nomination Review** and presents the Nomination Proposal and any other evidence of historical significance and integrity in a public meeting.
- 3.) **The Mayor and Council review** the project and the recommendations and decide whether to initiate the designation process.
- 4.) Rezoning Process

WHERE TO APPLY:

City of Tucson Historic Preservation Office:

Jodie Brown | Historic Preservation Officer
Jodie.Brown@tucsonaz.gov | Phone: (520) 837-6965

310 N. Commerce Park Loop, Santa Rita Bldg • PO Box 27210 • Tucson, AZ 85726-7210

SUBMITTAL REQUIREMENTS:

Refer Submittal Checklist. Complete Application Forms, and supplemental materials.

THE FOLLOWING CRITERIA ARE CONSIDERED WHEN REVIEWING A CITY HISTORIC NOMINATION APPLICATION:

Historic Landmark:

An HL shall include historic sites, buildings, and structures, as defined in Section 11.4.9, and which are individually listed or individually eligible for listing in the National Register of Historic Places at the local, state, or national level of significance. Properties that meet the aforementioned criteria may be proposed for designation as an HPZ Contributing Property or Historic Landmark.

Historic Landmark

A historic site or structure of the highest historic, cultural, architectural, or archaeological importance to Tucson that if demolished or significantly altered would constitute an irreplaceable loss to the quality and character of Tucson. A Historic Landmark is an outstanding or unique example of architectural style; is associated with a major historic event, activity, or person; or has unique visual quality and identification. A Historic Landmark may be located within the boundaries of or outside a historic district.

Historic Site or Historic Structure

A building, structure, object, or site, including vegetation or signs located on the premises, that:

- Dates from a particular significant period in Tucson's history, i.e., prehistoric, native indigenous, Pre-Colonial (before 1775), Spanish Frontier (Colonial) (1775-1821), Mexican Frontier (1821-1853), Territorial (1854-1912), Post-Territorial (1912-1920), or Post-World War I Development (1920-1945), or relates to events, personages, or architectural styles that are at least 50 years old; however, outstanding examples less than 50 years old should be evaluated on their own merits; and
- Is associated with the lives of outstanding historic personages; or
- Is associated with significant historic events or occurrences; or
- Exemplifies the architectural period in which it was built and has distinguishing characteristics of an architectural style or method of construction or is the notable work of a master builder, designer, or architect whose individual genius influenced his/her age; or
- Contributes information of archaeological, historic, cultural, or social importance relating to the heritage of the community; or
- Relates positively to buildings in its immediate vicinity in terms of scale, size, massing, etc., such that its removal would be an irreparable loss to the setting.

For Zoning and Subdivision review, the Unified Development Code (UDC) applies to this application. If you feel the Land Use Code (LUC) should apply, please consult with Zoning review staff. Applicable timeframes can be provided at your request or found in Administrative Manual Sec. 3-02 or found on our website at <http://cms3.tucsonaz.gov/pdsd>. For information about applications or applicable policies and ordinance, please contact Frank Dillon at 837-6957.

By state law, we cannot initiate a discussion with you about your rights and options, but we are happy to answer any questions you might have.



Historic Landmark Nomination Proposal Application

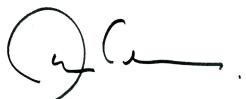
Date Submitted: July 3, 2018

PROPERTY LOCATION INFORMATION

Project Name: Ball-Paylore House
Property Address: 2306 East Waverly Street (Catalina Vista NRHP District)
Architect/Designer: Arthur T. Brown, Architect
Builder: H. W. (Robert "Bob") Thomas Jr., Contractor
Casework / Furniture: John Kelso, George Nelson, Herman Miller
Plat Name: Catalina Vista Lot 12 Block O
Pima County Parcel Number/s: 123-05-1690 Parcel Use: Residential

APPLICANT INFORMATION

APPLICANT NAME: Tucson Historic Preservation Foundation
ADDRESS: PO Box 40008, Tucson, Arizona, 85717
PHONE: 520-247-8969
EMAIL: info@preservetucson.org
PROPERTY OWNER NAME: Tucson Historic Preservation Foundation
PHONE: 520-247-8969 FAX: () -

SIGNATURE OF OWNER  Date 02/18/2020

SIGNATURE OF APPLICANT (if not owner) _____ Date _____

AREA TO BE REZONED

ACRES: .34

Existing Zoning: R-1

Proposed Zoning: HLR-1

CHECKLIST FOR HISTORIC LANDMARK NOMINATION PROPOSAL

- ☐ **Fee \$330.00 (Base Fee) + Variable Fees - Historic Landmark Initiated by Mayor and Council**
- ☒ **A completed Historic Nomination Proposal Application (a blank form is attached to this document).**
Completely fill in all fields on the nomination application form. The Assessor's No. and the complete Legal Description can be found by contacting the Pima County Recorder's Office (<http://www.asr.pima.gov/>)
- ☒ **A completed National Register of Historic Places form or nomination or a State of Arizona Historic Property Inventory Form**

Pima County Assessor's Maps showing properties within 500' of the designation request
- ☒ **Pima County Assessor's Record**
- ☒ **Color labeled photographs showing full exterior views, including all elevations, setting, outbuildings, and details of structural and landscape features**
- ☒ **Reproductions (high quality photocopies acceptable) of historical photographs**
- ☒ **A dimensioned, scaled site plan or survey of the site and the location/placement of all buildings/structures on the site.**
- ☒ **A scaled map of the site outlining the geographic boundaries of the proposed area**

*All plans, maps and other figures should be clearly identified. All figures, including drawings, plans and maps, (excluding photographs, see above requirements) should be of a standard size (8.5" by 11", or 11" by 17").

A list of proposed Neighborhood Advisory Board Members (If nominating a Historic Preservation Zone)

WRITTEN REPORT

- ☒ **Property Description**
 - Present and original (if known) physical appearance and characteristics.
 - A complete, detailed architectural description of all elevations of the exterior of the building and a complete description of all the site elements
 - A description of the interior features should also be included.
 - A brief description of the surrounding neighborhood or natural environment and its development, including relevant features such as neighboring buildings, natural features, topography, major roadway, etc.
 - A complete description of the alterations to the exterior of the building must be included as well.
- ☒ **Statement of Significance and Integrity**
 - A chronological list of prior owners
 - Chronology of past uses
 - Information on historically significant events which occurred at the location
 - Information on architect, landscape architect, builder, contractor and any craftsmen who worked on the on the site
 - The project's historic context, and explain how the building fits into the history of the city and the neighborhood.
- ☒ **Complete Bibliography**



Ball-Paylore House, South Elevation, Window Wall. Bill Sears, photographer. Tucson Historic Preservation Foundation Collections. 1956.

Property Description

Setting

The Ball-Paylore House, is an early passive-solar, environmentally responsive, expressive example of design idiom popularized in the modern movement and can be considered a *Contemporary* style. Located in Tucson's Catalina Vista Estates (1940), the property is listed on the National Register of Historic Places as a contributor to the Catalina Vista Estate NRHP district and has been determined [individually eligible](#) by the Arizona State Historic Preservation Office. The residence commissioned in 1952 by two young University of Arizona librarians, Phyllis Ball and Patricia Paylore, is a small 1203 sq ft site-specific house conceived to meet their needs, create a refuge in the desert, and bolster indoor-outdoor livability. Designed by Arthur T. Brown, FAIA and built by H. W. (Robert) "Bob" Thomas Jr., the house has become an icon of desert modernism.

The Ball-Paylore House is located on a lot in the center on the eastern half of the subdivision west of Tucson Boulevard, at 2306 East Waverly Street. The house is located at the center of the property breaking from the prevailing setback. From the road, the house presents a diminutive modest facade. The entry sequence which provides a suggestion of the unique architectural expression is understated and plain conveying privacy with minimal ornamentation. The facade is characterized by an angular open carport, mortar-washed brick and windows set high between the beams at the ceiling. The geometry of the house opens up as you enter the

front door. The front elevation is a strong juxtaposition to the interior which is open and expansive with interactive glass window walls blurring the lines between the indoor living spaces and outdoor patios and yard. The geometry of the house creates a living room that wraps around the three sided fireplace and into the kitchen with radiating beams that combine with the glass window walls to create a sense of space greater than the actual dimensions of the rooms.



Ball-Paylore House, Living Room and Fireplace, Maynard L. Parker, photographer. Courtesy of The Huntington Library, San Marino, California. March 1962

The landscape, gravel drive, setbacks, materials, and unique design combine to create an outstanding example of the emerging post WWII suburban development occurring in Tucson in the 1950s. The hexagonal pitched roof, exposed mortar washed bricks, northwest and northeast facing ribbon windows and carport entry combine to create a distinct house with an architectural emphasis on open interior spaces, window wall system, built in casework, passive solar design, movable sun shades and private exterior interconnected spaces. The exterior backyard is cleverly divided into two parts with a screened service yard on the northwest. A circular roof plane overhanging the window walls creating deflection of summer sun and allowing the penetration of winter sun creating a passive solar system. The orientation, shade and movable

shade systems are in direct response to the extreme desert climate of the Sonoran Desert. These design features create a sense of place that were envisioned by Brown for the property and controlled through a comprehensive site design. The combination of the urban midtown location, unique architecture and the work of an locally recognized architectural master create an important post-WWII era example of Mid-Century Modern residential architecture in Tucson. At the time of construction the house showcased an example of progressive architecture within a traditional suburban context.



Ball-Paylore House, north elevation, carport and front door, *Maynard L. Parker, photographer. Courtesy of The Huntington Library, San Marino, California. March 1962*

North and Northeast Elevation, (primary public facade)

The north elevation of the Ball-Paylore House is the street facing facade and is set back from the road in the center of the large lot. The massing and geometry are broken into a series of geometric forms with an entrance in the middle sheltered by a carport. Two facades of the hexagonal shaped house face the street: the recessed, turquoise painted brick and exposed red

brick north and northeast elevation are both constructed atop gray concrete stem walls. The northeast elevation has a band of ribbon aluminum windows that run horizontally at the upper section of the wall between the exposed rafter tails. The north facade is divided into two halves: the east half is raised two steps and has three doors: a eastern utility door to the hot water heater; an pale finished wood entrance door in the center, and a short half-size access door to the HVAC system; the western half is exposed red brick wall with a single rectangular aluminum window between the rafters at the ceiling. The entrance sequence is through a low covered porch that is supported by three steel columns and an exposed serpentine red brick wall that extends from the western corner of the north facade along the edge of the carport and curves at the terminus of the port extending to the western property line. The hexagonal shape of the house creates a series of angular planes that form the roof with a stout brick chimney in the center. The front yard has a U shaped gravel driveway with a parking area on the eastern edge of the property and extends into the carport. A flagstone walkway extends from the Waverly curb to the front door.



Ball-Paylore House, South and Southeast Elevation with Sunshades, *Bill Sears, photographer. Tucson Historic Preservation Foundation Collections. 1956.*

South, Southeast and Southwest Elevation. (primary private facade)

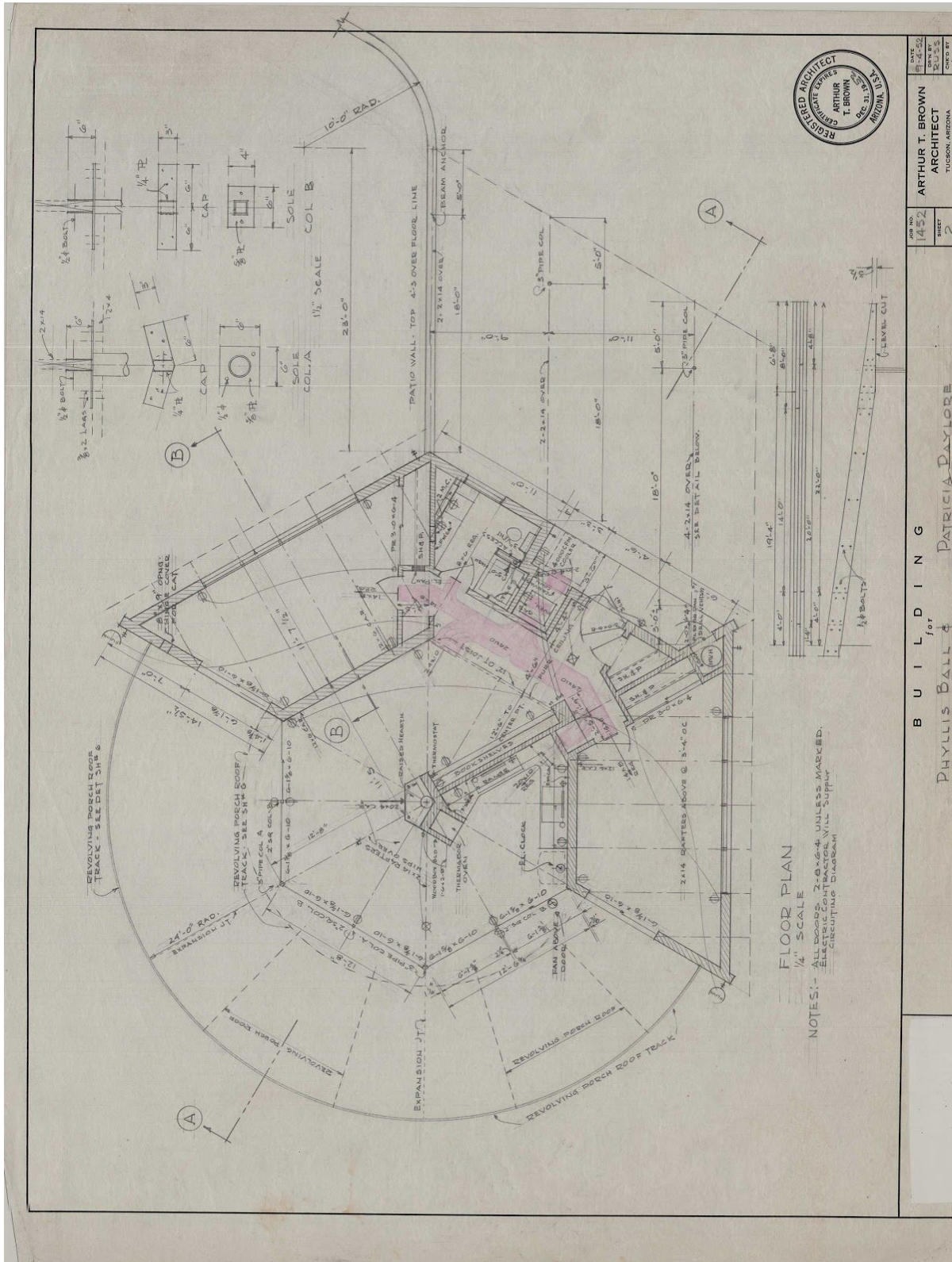
- The south facade, facing the rear yard, is the primary elevation and principal design feature of the house. Using a steel posts and wood beam system, Brown eliminated the structural need for exterior structural walls. This allowed the use of an expansive glass floor to ceiling window wall system with sliding glass doors at each of the hexagonal shaped primary living areas. Brown cleverly designed the space to spiral around the central fireplace. The faceted glass system creates the rear exterior walls of the house and are topped by a circular fascia. A large circular concrete terrace extends beyond the windows and creates the outer edge of the floor plan. Two revolving sun shades constructed of tubular steel and corrugated metal run on a track creating a dynamic system that allows the mobility of shade on the terrace. The use of continuous glass along the rear of the house combined with exposed wood ceilings that project past the windows to create circular shaded extension of the house is a direct response to the desert environment. On each side of the faceted glass wall is a exposed brick and steel sliding glass doors that lead to mirror bedrooms. The use of glass walls creates a unique relationship between the indoor and outdoor environment. The living room, dining area, kitchen and foyer and bedrooms become inseparable from the exterior. The built-in features and finishes become part of the overall visual fabric viewing the house of the exterior.

Northwest Elevation (service yard)

The Northwest elevation faces the screened service yard. The elevation is a mirror of the Northeast facade and is comprised of an exposed red brick wall that has a band of horizontal aluminum windows that are located at the upper section of the wall between the exposed rafter tails. The northeast corner of the hex continues as a 6 foot wall that curves to parallel Waverly Street and creates the edge of the service yard. A small wood gardening shed with a corrugated steel roof and double doors is attached to the house near the southwest edge of the wall.

Interior Features

The City of Tucson Historic Landmark designation does not generally regulate the interior of privately owned property. However, the extensive use of glass window walls creates a unique situation. The building's dramatic, structurally-expressive form resulted from architect's Arthur T. Brown's vision to create an interior space that was designed for specific furniture and features including built-case work, cabinets and desks. Both the interior and exterior are of "special historical and aesthetic interest." The interior features of high significance include all of the built-in casework and historic original furniture. Changes to any interior details visible from the exterior of the home should be reviewed including any change to furniture.



Ball-Paylore House, Floor Plan by Arthur T. Brown.

Garden and Site Walls

The garden wall of the front yard is a character defining features of the house. The rear garden is a secondary character defining features that no longer reflects the original landscape pallet. The landscape should be considered when making alterations. The rear fence was originally a grape stake arbor fence but has been replaced with wood slats.

Alterations

The house retains an exceptionally high degree of integrity. The only alteration is the replacement of the steel frame window wall system c. 2010. Future replacement and reconstruction of the system is considered pre-approved as part of the approval of this Historic Landmark Application.

Statement of Significance and Integrity

The Ball-Paylore House is eligible as a city of Tucson Historic Landmark. 1. Ball-Paylore House is from a significant period in Tucson's history: *Post-World War II Development (1945-1975)* and is a distinct architectural style that is least 50 years old. 2. Ball-Paylore House is an outstanding example of Modern design in a contemporary style and is associated with significant historic events that have made a significant contribution to the broad patterns of our history in particular: *Community Development in Tucson 1945 - 1975* 3. Ball-Paylore House exemplifies the architectural period in which it was built and has distinguishing characteristics of an architectural style: *Modern; Arthur T. Brown, Architect; Robert Thomas, Contractor*. 4. Ball-Paylore House contributes historic, cultural, and social importance relating to the heritage of the Tucson community; and 5. Ball-Paylore House relates positively to buildings in its immediate vicinity in terms of scale, size, massing, etc., such that its removal would be an irreparable loss to the setting and a diminishment to the architectural heritage of Tucson.

The Ball-Paylore House has been determined individually eligible for listing on the National Register of Historic Places by the Arizona State Historic Preservation Office.

The house derives its significance from its architecture and design.

List of previous owners.

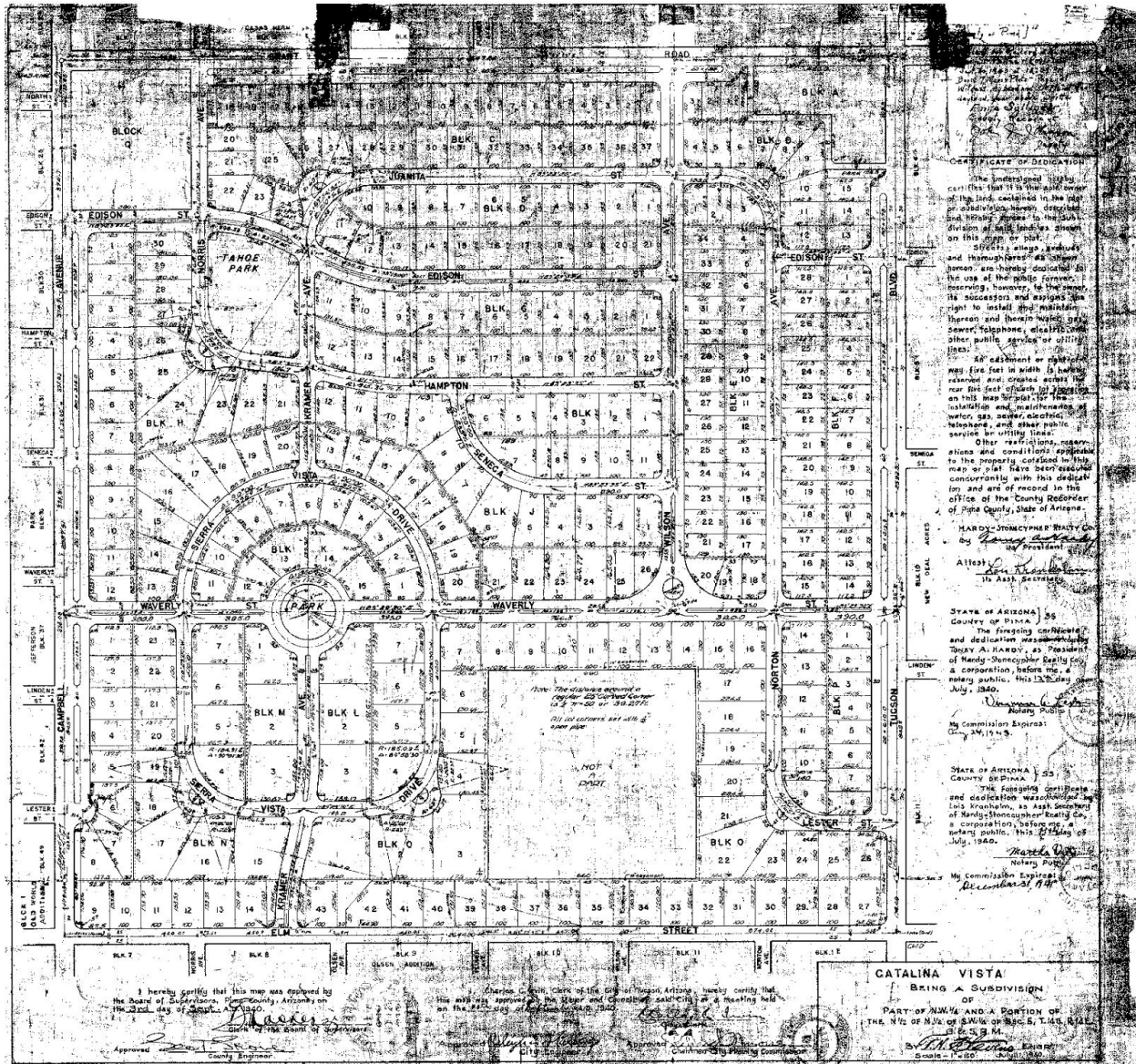
1952 - 1993	Phyllis Ball and Patricia Paylore
1993 - 2019	Phyllis and Henry Koffler
2019 - Current	Tucson Historic Preservation Foundation



Ball-Paylore House, living room, *Bill Sears, photographer.*
Tucson Historic Preservation Foundation Collections. 1956.

Catalina Vista

The Ball-Paylore House is an important part of the development of the Catalina Vista subdivision (1924-1962). Catalina Vista is located in Tucson, Arizona in the Santa Cruz River valley of Southern Arizona's Sonoran desert uplands. The neighborhood is located in central Tucson adjacent to the Tucson Inn. The neighborhood is geographically defined by Grant Road to the North, Elm Street to the South, Tucson Boulevard to the east and Campbell Avenue property to the west.



Catalina Vista Subdivision, Plat Map, 1940

Listed on the National Register of Historic Places, the significance of the subdivision and development of Catalina Vista was outlined in the 2003 National Register of Historic Places nomination prepared by Don W. Ryden. AIA. Debora M. Parmiter, RA, Doug Kupel, Ph.D for Ryden Architects, Inc. Key elements and sections of the nomination are included in this document:

In Tucson, the 1940 Catalina Vista subdivision is significant as the first subdivision to integrate fully the rambling ranch house, the family automobile, and aesthetic site planning into a unified, picturesque Ranch Style suburban neighborhood. Until the development of Catalina Vista, there had been no opportunity in Tucson to build a Ranch Style house on a lot of sufficient width to realize the potential of the newly

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popularized, broad-faced house. This neighborhood layout responded to a new concept of neighborhood relying upon automobiles rather than shoe leather and streetcars for transportation. It also employed City Beautiful suburban amenities such as small neighborhood parks, traffic roundabouts, and landscaped medians as boulevard dividers and screens from arterial street traffic. In Tucson, however, the landscaping was not dense trees, shrubbery, and lawns, but rather palms, cactus, and gravel. It is the picturesque Southwestern setting for the red adobe Ranch Style houses with attached carports that makes Catalina Vista the first of its kind in Tucson's history of development.

[...]

Catalina Vista was created in much the same way suburban residential development in Arizona is most often created - the subdivision of former farm or ranch land on the borders of townsites. The story of Catalina Vista follows this same course. The desert land upon which Catalina Vista was developed lay far to the northeast outside the original townsite of Tucson. This quarter-section of land originally was the 1891 homestead of a Mr. Wilson, who in 1907 sold it to Wheeler as ranch land. Wheeler made initial improvements on the property and sold it to Frederick Leighton Kramer in 1924. Mr. Kramer named his new holdings Rancho Santa Catalina after the nearby mountains. He reportedly replaced Wheeler's small house with the large two-story ranch house which still exists intact on the site. Upon Kramer's death the property was disposed of through lengthy probate proceedings.

In 1940 Hardy & Stonecypher Real Estate Company subdivided the quarter-section of land along with a small strip of the former Olsen Addition along the north side of Elm Street. As part of their 1940 residential land development project, they excluded from the plat the ten acres which contained Kramer's Rancho Santa Catalina house. They sold it to Potter's School for Girls for use as a finishing school. Thus, the School for Girls and the Ranch Style houses of Catalina Vista sprang simultaneously from the same Rancho Santa Catalina origin. The school operated until 1953. Since then the Kramer Rancho has been further subdivided by lot splits for new houses.

Construction in Catalina Vista began immediately upon the platting of the subdivision in 1940. The housing starts were relatively vigorous in spite of the shortages of building materials during World War II. In the five years after the war construction about doubled reaching its highest rate. During the first half of the 1950s building activity resumed the same level as during the war. By 1955 about two-thirds of the subdivision was developed.

The meandering streets of Catalina Vista create a picturesque passage among rows of Ranch houses set amid a desert landscape and a rugged mountain backdrop. The subdivision was named after Kramer's Rancho Santa Catalina, which in turn had been

named for the Santa Catalina Mountains to the north. Catalina Vista's curving Streetscape character distinguishes it from earlier subdivisions which were arranged on the traditional orthogonal street grid. A strong sense of neighborhood identity is created by the subdivision designers who incorporated features of City Beautiful planning such as winding and crescent streets, roundabout intersection circles, landscaped medians in the main boulevards and along the arterial street frontages, and a centerpiece neighborhood park (Tahoe Park). The City Beautiful Movement inspired urban beautification in architecture, landscaping and city planning in the United States from the 1890s through the 1920s. Influenced by the Beaux Arts architecture of Europe, American city-shapers designed civic centers, grand boulevards and parks in a quest for urban beauty. The City Beautiful model was "the White City" built at the 1893 World's Columbian Exposition, in Chicago, Illinois. This was primarily an aesthetic movement, but its promoters felt that it would uplift the spirit too. The City Beautiful ideology also emphasized tourism, scenic values and boosterism.

The layout of Catalina Vista dramatically demonstrates the departure from city planning concepts of pedestrian/streetcar neighborhoods of the early twentieth century toward the automobile-oriented custom-home subdivisions of the late twentieth century. The striking difference in character between the adjacent Blenman-Elm and the Catalina Vista neighborhoods is created by street geometry rather than by architectural styles, for both areas contain virtually the same Ranch Style houses. Catalina Vista's street layout and architecture foreshadows the Ranch house tract subdivisions of the 1950s and 1960s, where some of the best character defining elements of the custom-designed neighborhoods are utilized in mass-produced tracts.

Although the curvilinear arrangement of streets and parcels in Catalina Vista are visually appealing, that layout is not as efficient in use of land as is the grid plan. The curving streets create parcels of varying shapes and sizes. While there are still a good many small, rectangular lots, there are also bigger wedge-shaped and irregular lots. These fewer and larger irregular-shaped lots were, by necessity, used more land and were more expensive than the densely packed rectangular lots of the grid subdivisions. Some of this inefficiency and expense of design was offset by the omission of alleys and tree lawns separating sidewalks from the street curbs. The public utility easements for power were retained at the rear lot lines even though the alleys disappeared. Sewer and gas lines joined the water lines in the street.

The broader frontage of each parcel also was a response to the American love affair with the automobile. No longer was the family car to be kept in the backyard detached garage, a reminder of the old stable and carriage house. With the end of depression and world war, people could afford an automobile and would proudly display it for all to see in the open carport attached to the side of the house. The advent of the attached carport or garage played right into the design aesthetic of the "rambling" ranch house. These

popular houses were very wide and shallow; quite the opposite of the narrow bungalow with a garage in the rear. In Tucson, Catalina Vista was the first subdivision to integrate fully the rambling ranch house, the family automobile, and aesthetic site planning into a unified, picturesque Ranch style suburban neighborhood.

Until 1940 with the platting of Catalina Vista, Ranch Style houses, first introduced to the American public in 1935, were built only on parcels with narrow frontage originally intended for narrow bungalows with detached garages. As a step in the evolution of the architectural style and community development in Tucson, these Early Ranch houses on bungalow lots straddled the middle of the twentieth century - with one foot in the streetcar era and one foot in the automobile era. The development of Catalina Vista allowed the Ranch Style concept of open space and personal independence to approach its potential in a truly suburban setting. However, this achievement was not reached without paying a price - it also signaled the beginning of the loss of casual social contact with one's neighbors. Houses began to become introverted. Front porches were traded for back patios. Automobiles supplanted pedestrians. Television replaced conversation. The advent of the Ranch house and its suburban neighborhood, coupled with the automobile and television, signaled a major cultural shift in America - and in Tucson.

Most of the streets in Catalina Vista derive their names from the projected alignments of previously named, adjacent streets. An important exception is seen in the naming of the primary entrance street, Kramer Boulevard, and its related circle street, Sierra Vista Drive. Another uniquely named subdivision street is Juanita Street.

On June 2, 1940 the Arizona Daily Star detailed the concept of the new subdivision in an article titled: Sale Highlights Week's Building, Subdivision Planned:

The new owners plan to subdivide under the names of Catalina Vista. The subdivision will be the most modern and up-to-date in this area, and is being designed along lines laid down by expert planning engineers. Blocks will be about three times the length of the average in Tucson, and all streets will be paved and slightly curved. Street's are being laid out to make the section a strictly residential one and to eliminate any possibility of through traffic/ Streets will have parkways in the center and 21-foot parkways will be placed along the entire frontage of the property on Campbell, Grant and TUcson boulevard. No houses on these streets will be directly on the street.

[...]

All lots will have a frontage of least 100 fett and will be much wider then originally city lots.

The block located at the corner of Grant road and Campbell Avenue will be desinged for businesses and it is understood the purchasers are now negotiating for its sale.

Negotiations are also underway for the sale of the 10-acre track upon which the large Kramer-residence is located to the Potter school of Tucson, now located on East Fifth Street. (Arizona Daily Star, Sale Highlights Week's Building, Subdivision Planned, June 2, 1940)

The NRHP nomination includes historical background and a context examining Tucson Subdivisions in Transition from 1940-1962. The relevant sections of the nomination that apply to the Rubinstein House is excerpted here:

HISTORICAL CONTEXT: Tucson Subdivisions in Transition, 1940-1962

By 1940, the economy had rebounded considerably from the depths of the Great Depression. This had more to do with conditions in Europe than with any economic program created by the Federal government. Adolph Hitler engineered Germany's invasion of Poland in September of 1939, starting World War Two. Although the United States would not enter the war until two years later, after the Japanese attack on Pearl Harbor on December 7, 1941, conditions in Europe put the United States on a war footing and the economy began to boom.

Within the Catalina Vista neighborhood, the lengthy probate of the estate of Leighton Kramer had tied up the northwest corner of the area, consisting of what had originally been the Wilson property and later the Wheeler Ranch. Although Kramer had died in Tucson in 1930, his extensive property holdings in Arizona and the east, several heirs, and many codicils to his last will and testament had held up disposition of his estate for some time. The Tucson portion of the puzzle reached completion on May 24, 1940, when the estate of Leighton Kramer in Philadelphia transferred his interest in the northwest quarter of Section 5 to the Hardy-Stonecypher Realty Co. of Tucson.

The Hardy-Stonecypher Realty Co. was a corporation founded by Toney A. Hardy and George A. Stonecypher. Hardy was a lawyer who came to Tucson in 1934 after spending more than twenty-five years in corporate practice in New York. Perhaps a casualty of a corporate shake-out caused by the Great Depression, by 1936 Hardy took over as the business manager and vice-president of Tucson's Desert Sanitarium. George A. Stonecypher was a businessman who came to Tucson in 1912. He purchased a bakery in 1918 and built it into a very successful business in Tucson. For a time, he also served as the president of the Consolidated National Bank in Tucson. Stonecypher was very active in community affairs, including serving several terms as president of the El Rio Country Club. After selling the bakery in 1940, he joined Toney A. Hardy to form the Hardy-Stonecypher Realty Co.

On May 24, 1940, the estate of Leighton Kramer transferred its interest in the old Wilson / Wheeler property to the Hardy-Stonecypher Realty Co. One week later, on May 31, the

Realty Co. transferred a portion of this property to Dickinson and Sue B. Potter. This parcel consisted of the Kramer House - Rancho Santa Catalina - and the Wheeler pool and well. Potter and his wife established the Potter School for Girls on the property. This finishing school for girls operated from the ranch house and grounds until 1953. The school was a college preparatory girls school for grades seven through twelve. The Potters added a new entry road, called Potter Place, off Elm Street as an entrance to the property.

The remaining portion of the Wilson / Wheeler / Kramer property formed the basis for the Realty Company's major project: creation of the Catalina Vista subdivision. Planning for Catalina Vista was already well underway by the time the Company had received title from the Kramer estate. The engineering plat of the subdivision was completed on July 11, 1940. The company filed the plat with the Pima County Recorder on September 30, 1940. As part of the process for developing the subdivision, the company reached an agreement with the Potters for the use of the Wheeler well to supply water to the development.

As had become common with subdividers in Tucson and throughout the nation, in July of 1940, the company established a set of restrictive covenants for the Catalina Vista subdivision. Surprisingly, these allowed for the construction of duplexes or two-family homes on certain designated lots in the subdivision. All building plans had to be approved by the company before construction could commence. After seventy-five per cent of the lots had been sold, the task of architectural review would fall on a committee composed of residents. The restrictions specified that all plans "shall be of the architectural design native to Southern Arizona, to-wit: Spanish, Moroccan, Modernistic, Mexican, Indian, or Early Californian architecture." The covenants also established size and price ranges for the buildings in the subdivision, which started at 1,000 square feet and a cost of \$4,000.00 and increased to 2,000 square feet and a cost of \$8,000.00. The document identified specific locations for the particular sizes of houses. In October of 1940, just prior to the commencement of an advertising campaign for the subdivision, the company modified the size of the houses allowed. It provided for the construction of smaller houses on a number of lots, starting at 750 square feet and a cost of \$3,000.00.

The company soon began to advertise in Tucson newspapers to spur sales for the development. Advertisements appeared during November and December of 1940 that extolled the virtues of the subdivision. The advertisements emphasized the importance of the subdivision's plan as a way of setting it apart. The company stated: "Catalina Vista is a scientifically planned subdivision ... [that] has eliminated monotonous straight lines without creating a confusing maze of roadways." The company also stressed the importance of the relationship between the plan and FHA approval. According to the sales literature, this was the result of "many months of careful planning by experts."

Catalina Vista was indeed different in its plan than other subdivisions in the immediate area. Rather than utilize a strict grid plan, company officials incorporated curvilinear streets, parks, and open spaces into the design. In many respects, the plan for Catalina Vista looked back to an earlier era of development, reminiscent of the City Beautiful Movement. This type of plan had been used successfully in Tucson, but ten years earlier during the creation of the El Encanto Estates and Colonia Solana subdivisions. At Catalina Vista, company planners stated that "restricted areas are divided by parks and parkways in such a way that there is no conflict, and yet, no sharply dividing line."

Company officials may have been a bit too ambitious with their plan. In August of 1941 registered civil engineer Paul U. Sawyer returned to the drawing board to re-work the northeast corner of the subdivision. The new plan allowed for more street and park planting strips to allow for better access to the lots. Company officials filed the revised plan of the northeast corner of the subdivision with the Pima County Recorder on September 24, 1941.

Despite the advertising blitz and the modifications to the initial plan, initial sales in Catalina Vista were slow. This was most likely due to the national emergency associated with the war effort. To spur sales, Hardy and his wife moved into Leighton Kramer's old stable and George Stonecypher had established a sales office at 2049 East Elm. Despite the presence of the subdivision's principals on the property, buyers were more concerned with other events.

Despite the advertising blitz and the modifications to the initial plan, initial sales in Catalina Vista were slow. This was most likely due to the national emergency associated with the war effort. To spur sales, Hardy and his wife moved into Leighton Kramer's old stable and George Stonecypher had established a sales office at 2049 East Elm. Despite the presence of the subdivision's principals on the property, buyers were more concerned with other events. began to have a bigger and bigger impact on the area. One of the earliest businesses along Speedway in the area was the Ester Henderson Studio, located at 1139 E. Speedway by 1940 (now demolished). Mrs. Henderson was a photographer that specialized in portraits.

By 1962, the end of the period of significance for the Catalina Vista Historic District, most lots in the area had been filled with residential homes. While a few vacant lots remained, the area had been essentially built-out. After 1962, the historical trend in the neighborhood changed from one of residential home construction to one of an erosion of residential characteristics. Residents began to be concerned with protecting the residential character of the area, particularly on the outskirts of the neighborhood along major streets.

Catalina Vista had a "coming of age" crisis in the mid-fifties. As early as 1953, the park lots, planting strips, and roads were showing the effects of time. Residents petitioned the City of Tucson to improve the roads. It responded by installing new pavement, curbs and drainage. This stopped complaints for a time, but landscaping of the park tracts was still contentious. An agreement was reached with residents to install Mexican fan palms. The new landscaping was completed by 1956. The winding streets, medians, parks, and landscaping contribute significantly to the character of the subdivision's setting and environment. They create the picturesque setting for the rambling Ranch House facades.

The Ball-Paylore House was one of a small cluster of known residential modernist projects designed by Arthur T. Brown in Catalina Vista. They including:

Margret Sanger Slee House (1949) 65 N Sierra Vista Drive
Berta and Adolph Wright House (1945) 2350 E Waverly Street
Katherine and Dabney Aftaffer House (1958) 19 N Sierra Vista Drive
Jean and W A Estes House (1955) 2 N Sierra Vista Drive
Jean and Vincent Odgers (1966) 820 N Potter Place Triplex

The Ball-Paylore House was extensively published after it was constructed, including:
Arizona Daily Star feature: *Hexagonal House*, May 13, 1956 with photos by Frank Gaynor;
Sunset Magazine, "*If you Live East of the Mountains ... Where Summer Sometimes Sizzle*", July 1958;
Tucson Daily Citizen feature: *Such A Simple Plan for Such a Different House*, February 22, 1959;
Arizona Daily Star, Homes and Features, *Shade for Tucsonans*, May 10, 1959 by Barbara Sears;
Tucson Daily Citizen, Around Your Home feature: *They Love Living In Their "Round House"*, Cover, February 18, 1961 by Joan Bazar;
Home Beautiful Magazine, *For Two Busy People: A \$16,225 House for a Difficult Climate*, October 1962. Sunset Magazine, June 1974 and Fine Homebuilding Magazine, Taunton Press, 1982.

In 2005, Chris Evans and R. Brooks Jeffery developed a draft context study titled: Architecture of the Modern Movement in Tucson 1945 - 1975. The unfinished context study provides a basic framework for better understanding modern architecture of the period and various submovements. Text examining Solar Response is excerpted:

HISTORIC OVERVIEW OF THE RISE OF THE MODERN MOVEMENT

In the early 20th century, a convergence of events in politics, social theory, technological innovation and aesthetic creativity produced a revolution in design now known as the Modern Movement.

"The Modern Movement was an artistic and architectural movement that embodied the unique early twentieth century notion that artistic works must look forward to the future without overt references to historical precedent. Modern design emphasized expression

of functional, technical or spatial properties rather than reliance on decoration. Modern design was conscious of being modern: it purposefully expressed the principles of modern design.” (docomomo.org)

What we now think of as 20th century modern architecture evolved out of 19th century events like the sweeping sea changes of the Industrial Revolution and the emergence of democratic and egalitarian ideals in Europe, to much smaller events such as the Chicago fire of 1871. The historical background and contributions to the roots of modernism are far too extensive to comprehensively cover here. What follows is a review of the more immediate history of the creation of modern architecture. (Recommended reading for a more complete review of these influences can be found in Kostof's A History of Architecture, chapters 26-28.)

At the turn of the 20th century, the primary force driving the development of a modern architecture was the continued technological revolution that was the product of the modern age. Advancements in engineering, materials, and construction techniques were allowing architects to envision the world in a whole new way. New products, such as steel, sheet glass, aluminum and reinforced concrete opened up dramatic new opportunities for design. New manufacturing techniques eventually led to the mass production and pre-fabrication of building construction materials, ultimately reinventing how buildings were constructed.

Democratic institutions had taken hold in much of Europe (where most of the development of modern design philosophy evolved), which led to a fermentation of thought about how architecture should respond to the new human condition. Urban and architectural problems were to be solved by rational thought rather than through the pre-determined models of the past. The first step was to reject historical precedents that were associated with the tyrannies and aristocracies of the past. (This reflected a distrust of existing political and cultural institutions.) The second step was to respond to the needs of the working class and respond to the blight of the industrial city by designing and building more livable environments. This brought about the onset of modern urban design, where architects began to envision master-planned cities and the design of worker housing in a restructured society.

The purveyors of the new rationalism were ultimately reductivists: the excesses of the past were to be replaced by an architectural ethic grounded in providing for the basic needs of the working class. This led to a utilitarian aesthetic, where form followed function and decoration was stripped from design. In the first decade of the new century, Adolf Loos proclaimed that ornament was “a crime,” suggesting that it was misguided to perpetuate the cultural institutions of the aristocracy, and immoral to spend resources on decoration when there were pressing social needs that had to be met. The results were buildings of smooth white plaster with simple window openings located to respond to

interior usage. Other architects, such as Peter Behrens, were willing to look beyond pure functionalism and embrace the aesthetic of the new technologies.

These innovations took place across Europe, but especially in Austria and Germany. Important European architects of the time included Loos and Otto Wagner in Austria, Auguste Perret and Tony Garnier in France, Behrens and Bruno Taut in Germany, and Antonio St. Elia in Italy.

Beginning in 1910-11, these European architects were exposed to Frank Lloyd Wright's work, including the Larkin Building (1904), the Unity Temple (1906), and most importantly his prairie style houses (including the Robie House of 1909). Wright's aesthetic innovation and rejection of historical styles had led to complex geometries, stark forms and often asymmetrical compositions; these concepts became creative models for the Europeans.

World War I brought a halt to most new construction in Europe. After the war, dramatic social changes took place in Germany, the Soviet Union and elsewhere. The moratorium on construction during the war coupled with an explosion in population growth led to an increased demand for housing. The task of building fell to public entities, as the scope of work exceeded the capacity of the private sector. But the limited financial resources required this housing be built cost effectively. Architects of the new modern philosophy seized the opportunity. Responding to this pressing need, architects began to produce housing on a larger scale, creating utilitarian housing blocks that were derived from the functional requirements and the new methods of construction that were available.

The first dozen years or so after the war were an incredibly innovative time for architecture. Modern architecture had come into its own. The leaders of this movement included Walter Gropius and Ludwig Mies van der Rohe in Germany, and LeCorbusier in France. Gropius was one of the founders of the Bauhaus, a newly established school in Dessau focused on the new modern philosophy.

"The students were to be trained both as designers and craftsmen, and imbued with the democratic collectivity of teamwork. Use, not cultural content was to be their guide, and forms were to be derived from what the program and industrial methods of production dictated." (Kostof, p. 702)

Buildings were to be well-crafted "machines for living," reflecting the new machine age. Beauty was to be found through eurhythmy and proportion of pure geometric forms instead of applied decoration. All of the design arts were included in the curriculum, leading to the cross-fertilization of ideas between disciplines.

In France, LeCorbusier focused on a systematic approach to problem solving. His Do-mi-no construction system of concrete slabs provided a flexible solution to pressing housing problems in a war-torn Europe. He also developed an architectural vocabulary based on five points—piloti, free plan, free façade, roof garden, ribbon windows—that allowed for a wide range of formal exploration based on a simple set of rules/vocabulary.

Although LeCorbusier explored the possibilities of improving the living conditions in the modern city, he was, like Mies, also interested in the aesthetic possibility (and problem solving capacity) of new technologies and this new design methodology. Both reveled in the opportunity to explore form, space and light without the arbitrary limitations of the past or the constraints of socio-political theory.

In the Soviet Union there was a short-lived movement toward an architecture that reflected and reinforced the ideals of the communist revolution. The school at Vkhutemas and the innovative works of constructivist artists like Malevich sought an aesthetic expression of the new optimism of the first years of the Soviet Union. This exploration was quickly halted in the early 30's when Stalin decided to impose a more formal, monumental style akin to a stripped classicism to represent the Soviet state.

While there were distinctive variations within the architecture of the Modern Movement in the 20's, there were several characteristics most of the early European practitioners had in common: simple, clean design, modern materials and technologies, an emphasis on geometric forms, asymmetrical compositions, functional planning, large windows and an absence of ornamentation.

In the U.S., modern architecture did not take hold to the same degree, probably because Americans were not experiencing the same upheaval socially and economically. Americans did demonstrate an interest in the promise science and technology held for the future, however. This could be seen in the exhibitions like the Century of Progress in Chicago, the giant skyscrapers in New York, and in the work of visionary engineers like Buckminster Fuller, who pioneered the geodesic dome. In the 20's and 30's the public also embraced the aesthetics of the new machine age, which inspired the curvilinear architectural styles known as Art Deco and Streamline Moderne. Both styles began to integrate the aesthetics of the modern age into the built environment.

Wright continued to work in the U.S. in the 20's, but his designs were distinctive from the Europeans: he was willing to use more traditional materials, was less controlled by function, and integrated some ornamentation into his work. The end product was less radical and more stylized than its European counterpart. Wright continued to build his prairie style houses into the 1920's, and added a few concrete block houses in southern California.

Other than Wright, only a handful of architects across the country were engaging these modern design concepts. These were mostly European immigrants or former students of Wright. Rudolph Schindler and Richard Neutra had both come to the United States independently to discover Wright's work for themselves, and both ended up in Los Angeles after working with Wright (Neutra only briefly). Beginning in the early-mid 20's, Schindler and then Neutra began to produce exceptionally unique and innovative work in relative isolation from the rest of the modernists. Neutra's work strongly reflected the European aesthetic of white plaster forms and great expanses of glass. Schindler had been more heavily influenced by Wright, and was far more likely to incorporate materials such as wood and concrete.

It wasn't until 1932 and the Museum of Modern Art's exhibition of "The International Style" in New York that the Modern Movement had a significant impact on American architects. The exhibition focused on the work of the European modernists such as Gropius and LeCorbusier, but spoke little of its social or political underpinnings.

In the mid-1930's many of the leading proponents of modernism emigrated to the U.S. in order to escape the escalating political turmoil in Europe and the rise of fascism. In the midst of the Great Depression these architects had little impact on the built environment because so little was being built; but many of these architects took prominent positions in educational institutions across the country and within a few years had radically transformed the landscape of architectural education. Mies went to IIT in Chicago, and Gropius took over at Harvard. The firmly established Beaux Arts model of architectural education was quickly replaced by the new progressive philosophy. International modern architecture came to dominate academia and the professional literature in the U.S. within a few short years. As World War II came to a close, international modernism was poised to explode on the scene in the post-war building boom to come.

The context study continues with an analysis of sub-contexts including an architectural solar response of which Ball-Paylore is included:

Solar Response

The solar intensity of the Sonoran Desert had a significant impact on the development of modern design in Tucson. Prior to the introduction of active cooling systems in the 1930's, building design had been severely limited by the severity of the climate. Historically, vernacular buildings responded by utilizing massive walls and minimizing window openings. Modern architecture's emphasis on large windows and lightweight construction, however, posed a difficult problem; and the new active cooling systems were not equipped to counter the full brunt of the desert heat to create comfortable environments. This required architects to devise innovative responses to the severe sunlight and accompanying heat gain. In the modern period it was rarely the primary determinant of form, but it had significant impact nonetheless.

A conservation ethic had evolved through the Great Depression and World War II, when resources were limited or rationed. But the prevailing trend after the war was towards embracing the modern advancements in creating and using energy, rather than seeking methods to conserve. (Early solar energy houses in the 1950's sponsored by major magazines had little impact on how Americans valued energy.)

Art Brown's efforts were well ahead of national trends to develop energy savings in modern building design. Brown had been designing buildings that responded to the severe desert climate. The primary goal was to keep out the severe sun in summer and take advantage of solar gain in winter for passive heating. Beginning in the late 40's, Brown applied solar strategies and devices that would passively heat and cool his buildings. His efforts included structures such as trombe walls (Rosenburg Residence, 1946), fixed and moveable shades (Ball/Paylore Residence, 1952), and simple strategies such as thermal mass and building orientation (Graham-Greenlee Hall, 1954). While his architecture did not appear to be regional in materials or color, his work was providing the early skeleton framework for the forms of regional buildings to come.

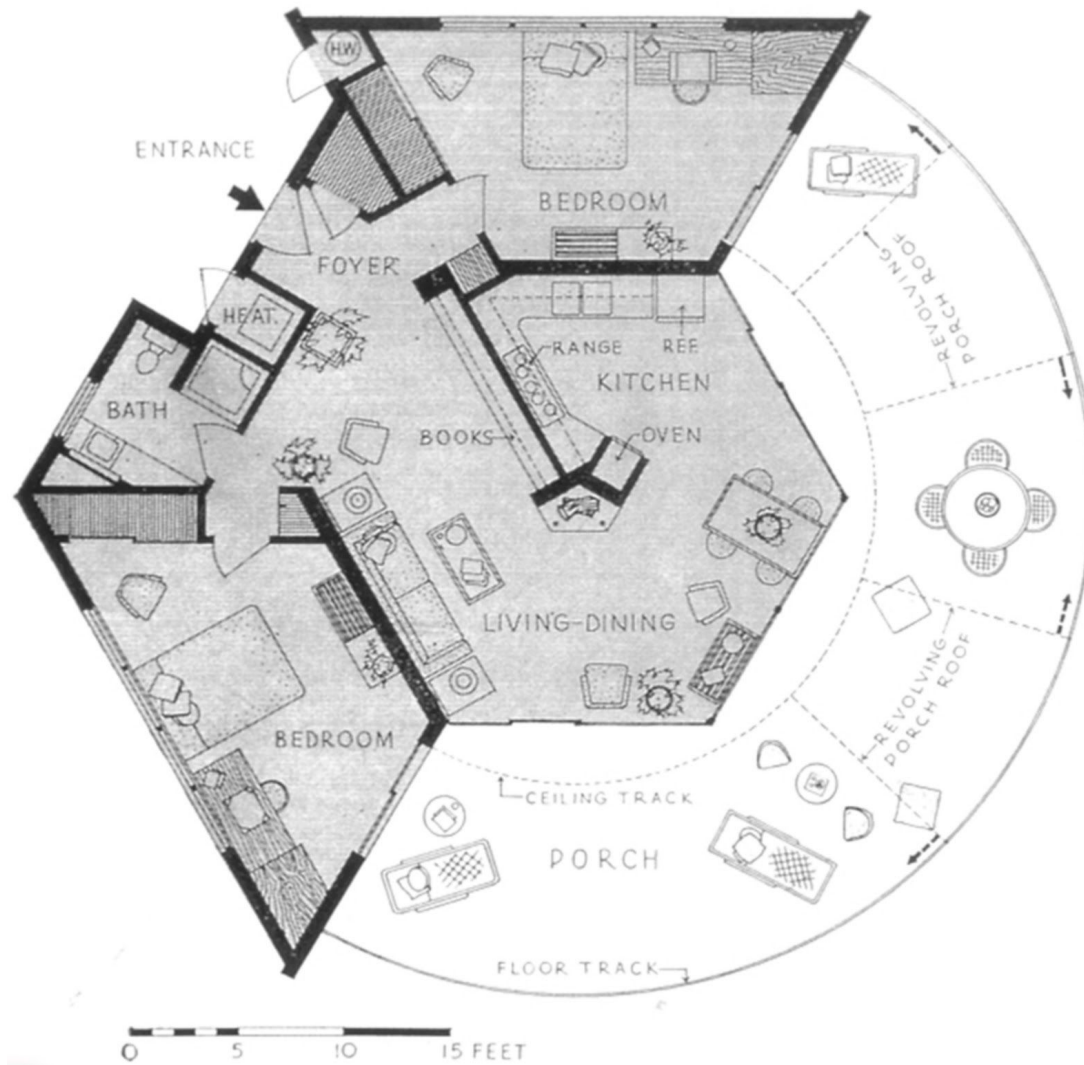
Ball-Paylore House

The hexagonal house, built in 1952, embraced the trends of American modernism with a south-facing wall of glass built with experimental concepts embedded into the architectural design utilizing passive solar systems.

Commissioned by two young University of Arizona librarians, Phyllis Ball and Patricia Paylore, the small 1203 sq ft site-specific house was conceived to meet their needs, create a refuge in the desert, and bolster indoor-outdoor livability. Designed by master architect Arthur T. Brown, Fellow American Institute of Architects and built by W. H. Thomas, the house has become an icon of desert modernism.

The unique features of the house elegantly expresses the conceptual environmentally responsive design. The aluminum shades over the terrace, designed to move across the semi-circle area, provide a shade solution and give the facade an expressive appearance. The orientation of the house with the faceted window wall facing south and tucked under a circular roofline deflects sun penetration in the summer keeping the house cooler in the hot months while allowing the sun to warm the interior in the winter. The dark concrete floors and matte dark color walls absorb the sun and warm the house.

The modern architectural design is a direct reflection of this solar concept and the clever use of geometry to respond to the needs of the owners. This Ball-Paylore House is a modern masterpiece.



Ball Paylore House, Arthur T. Brown Floor Plan, 1952

From the very start the house was recognized locally as an important work. The house was extensively published locally and nationally including features in Home Beautiful Magazine, Sunset Magazine and both the Arizona Daily Star and Tucson Daily Citizen. In 1959, the Southern Arizona Chapter of the American Institute of Architects partnered with the Tucson Daily Citizen to present the property as a notable project and design. The full page feature story noted, "Challenging and completely different is this small home." The house was listed on the National Register of Historic Places 2003 a contributor to the Catalina Vista Historic District Nomination.

The Ball-Paylore House was the manifestation of design ideas developed and promoted by Arthur T. Brown in the 1940s and 1950s.

As noted by Duncan Nielsen in the recent Dwell Magazine article titled: This Rare Midcentury Home Will Be Preserved Forever—and Now You Can Spend the Night, January 10, 2020, noted:

Brown, now widely regarded as a pioneer of passive solar design, garnered local and national attention when the home was built—Sunset Magazine featured it, and the Arizona Daily Star ranked it among the top five Arizona architectural buildings, next to Frank Lloyd Wright's Taliesin West.

But its legacy still permeates conversation in the present day: "[It] demonstrates an environmental sensitivity that is usually not associated with 1950s architecture," says Anthony Denzer, author of 2013's The Solar House and department head of civil and architectural engineering at the University of Wyoming.

When the house was featured on the Cover of the Arizona Daily Star Homes and Gardening section in 1956, the story provided a detailed description of the property:

The unusual home of Patricia Paylreo and Phyllis Ball, University of Arizona librarians, at 2306 East waverly St. is a remarkable adaptation of the hexagon.

Designed by Architect Arthur T. Bown, it was planned for its lot. Its south walls are glass protected by two revolving steel porches that can be moved from the east to the west side throughout the day as the sun moved across the sky.

Planned to require a minimum of housework, maintenance and heating and cooling, the home's living room, dining areas and kitchen are placed around a three-sided fireplace.

The two nearly identical bedrooms are on either side of the front entry hall. Their built-in desks and bookshelves were designed by Jack Kelso.

Constructed by Robert Thomas of mortar-washed brick, the home has beam ceilings throughout except in the entry hall and bathroom. The ceilings are paneled with hemlock and the beams are Douglas fir finished in a driftwood stain.

Windows on the front of the home are placed between the ceiling beams to provide maximum privacy. The roof is white asbestos composition.

The compact open kitchen is equipped with a built-in oven and range in fir cupboards also finished in a driftwood stain.

The dining area on the east side of the fireplace opens to the patio through sliding glass doors as does the living room on the west side. (Arizona Daily Star, Hexagonal House, May 13, 1954)

In February 1959 the Tucson Daily Citizen featured the house in a story developed as part of a "series of articles prepared by the Southern Arizona Chapter, American Institute of Architects."

Challenging and completely different is this small home designed by Arthur T. Brown, A.I.A.

The owners of the house are two young women, Phyllis Ball and Patricia Paylor, University of Arizona librarians. They have studied books and magazines relating to modern architecture for years and were determined that their house would be different, simple in plan, low in cost, and free from "things."

It was the architect's first concern to see that the girls had rooms of equal importance and separated from the general living area and patio. If desired each could even have a segment of a unique revolving porch.

As you enter the house, the living room opens out and wraps around the fireplace and into the kitchen to give an appearance of space greater than the actual dimension of the rooms. Radiating beams in the ceiling add to this effect. And the glass walls open the view in all directions.

The revolving porch roof gives shade where needed and adds a gay appearance to the garden side of the home.

This is a townhouse on a city street with no definite view. On the south, however, the lot adjoined property with well established trees and other plantings. A simple fence was all that was needed to make an attractive patio. Privacy was secured on the street side by placing the windows high between the beams. These windows are of figured glass and open in between the beams so that there is complete privacy, whether they are open or closed.

Cabinet space in the living room was planned for books and records. The kitchen, although small, has ample storage for the girls' needs. Other good storage is provided throughout the house.

Simple materials were used such as common brick (lightly mortar - washed outside and painted inside), exposed wood beams, colored cement floors, cabinets and doors glazed in a natural finish. (Tucson Daily Citizen, Such a Simple Plan for Such a Different House, February 21, 1959)

The hexagonal house embraced the trends of American modernism utilizing a south-facing wall of glass built with movable sun shades creating an early passive solar system.

In 2012, the house was listed alongside Taliesin West, Arcosanti, Ramada House, and the Burton Barr Central Library, as one of the five most important architectural works in Arizona by the Arizona Daily Star in their edition Arizona at 100: The Best of Arizona from 1912 to the present.. In 2017 the house was also featured nationally in the American real estate blog *Curbed*, and in the Society of Architectural Historians' Archipedia in 2018.



Ball-Paylore House, Blue Bedroom, Photo by Fritz Kaeser K2 Photography Tucson, c. 1955, Textiles by Berta Wright

Ball Paylore Interior

FURNITURE & FINISHES

The original historic furniture, specifically selected or designed and built for the unique spaces and design of the Ball-Paylore house are extant and are character defining features of the

house. Many of the classic and recognizable mid-century designs were produced by Herman Miller designed by George Nelson and Charles and Ray Eames. The custom pieces were created by local Tucson furniture designer John Kelso. In addition to the furniture, the dark color palette was used in 1952 as a passive solar feature to absorb heat. The original colors were painted over with white latex paint in the 2000s and as part of the 2019 restoration analysis was completed and the original colors restored. Through the house is exposed and treated wood work, cabinetry and casework as part of the 2019 restoration a number of these finishes were matched with detailed included below. These elements are all part of the original design and are character defining features of the property.

John Willard Kelso (1912 - 1984)

John Willard Kelso's was a noted furniture designer in Tucson, Arizona and the American Southwest. His aesthetic and skills developed out of the WPA Spanish Colonial Revival tradition that flourished in the interwar period in New Mexico. After moving to Tucson in 1941 he became a figure in the Tucson's craft movement with a studio at Desert House producing custom modern furniture and partnering with many of the cities architects and interior designers to develop a style that blended the informal desert lifestyle of Tucson and the emerging modernism.

Kelso was born on January 28, 1912 in Chicago, Illinois the son of real estate agent Orrin Scott Kelso (1883-1948) and Jennie Marrilda Carey (1892-1977). Kelso moved to Albuquerque, New Mexico, and worked for his uncle's cabinet shop while attending school and later took art courses at the University of New Mexico. He took a job as a staff photographer at New Mexico University and honed his cabinetry skills in his spare time. By 1935 he opened his own wood shop in Albuquerque.

In 1936 at the age of 24 Kelso, standing 5'6 and 130 pounds with a light complexion, brown hair and brown eyes married Evelyn Fern Harrington (1914 - 2011). In 1938 the couple had their first child Carol. In the late 1930s while in Albuquerque they lived 2502 North 4th and then at 907 Stover Avenue.

The Kelso family moved to Tucson in the winter of 1940, where John opened his own studio and began building furniture professionally. In 1941 he created custom furniture for the Junior Chamber of Commerce. In 1947 Desert House Crafts opened on North Campbell Avenue. The studios and showrooms were noted in the December 14, 1947 Arizona Daily Star as a "gathering of Southwestern artisans and artists provid[ing] furnishing and accessories for Tucson homes."

Kelso was a founding member of this important group of artisans operating in the new space. During this period he continued to be noted for his Spanish Colonial designs.

As the US emerged from WWII new American consumerism surged and a new modern design appealed to changing tastes. Kelso began experimenting in this new design idiom. In 1951 his wood carving work was recognized by the Tucson Fine Arts Association at the second annual crafts show winning both the jury selection prize and popular choice.

His work continued developed in styles he preferred for Tucson: Spanish Colonial, French Provincial and Modern. The custom pieces spanned from everyday objects to custom early entertainment centers rendered in walnut and housing television, radio, record layer and high fidelity system. His work used lumber-core plywood. Kelso collaborated with a number of interior designers and architects on projects including Arthur T. Brown, Bud Burns and William and Sylvia Wilde.

By 1954 he was working with noted Tucson architectural and industrial designers Sylvia Wilde to construct built-in casework installations which were featured in the Arizona Daily Star Homes and Building Section. Their collaborative work was exhibited at the December 1954 Tucson Craft Workshop event in coordination with the Tucson Fine Arts Association.

By 1958 the Kelsos lived at 830 East Prince Road and John continued to maintain a studio in Tucson until the family moved to San Diego in 1961. Kelso died 11 Jan 1984 in Spring Valley, San Diego, California.

Included is a list of extant key character defining furniture pieces from the houses period of significance.

Living Room

*Charles Ormond Eames, Jr (1907-1978) and Bernice Alexandra "Ray" Kaiser Eames (1912–1988) for Herman Miller
DCW Molded Plywood Dining Chair with Metal Base, 1946
Plywood, rubber and metal legs*

*John Willard Kellso (1912-1984)
Handmade custom wood side table, 1952
Plywood*

*John Willard Kellso (1912-1984)
Handmade custom wood coffee table, 1952
Plywood, wood, glass, paint*

*Gerald Thurston (1914- 2005) for Lightolier
"Young Modern" Lamp, 1952
Metal, glass, milk glass, fiberglass shade, electrical parts*

Thurston's 1950s and 60s post war contemporary, sleek, minimalistic and directional-light lamps are highly prized. This lamp has a clear visual connection to the Eames designed DCW Chair.

George Nelson (1908 - 1986) for Herman Miller

Herman Miller, Open-Arm Birch Lounge Chair, Model 4774, 1952

Wood, fabric

Designed by George Nelson for Herman Miller, these rare armchairs, model 4774, features an open rectilinear frame in birch and a deep upholstered seat and back.

George Nelson (1908 - 1986) for Herman Miller

Herman Miller, Platform Bench (1946)

Wood

Originally designed for his own office, where Nelson hoped the slatted top would discourage visitors from sitting too long, this piece serves equally well as a bench or table, depending on need and situation. The Platform Bench's wood legs are ebonized and finger-jointed.

Maker Unknown, 1952

Sofa

Dining Room

John Willard Kellso (1912 - 1984)

Custom expandable dining table, 1952

Wood, slate, metal components

Charles Ormond Eames, Jr (1907-1978) and Bernice Alexandra "Ray" Kaiser Eames (1912-1988) for Herman Miller

DCW Molded Plywood Dining Chair with Metal Base, 1946

Plywood, rubber and metal legs

Kitchen

International Silver Flatware

Pattern: Today, 1956

Stainless, satin, deluxe, plain

Attributed to Vicke Lindstrand (1904 - 1983) for Kosta-Boda

Bernadette Clear Scandinavian Stemware, c. 1950

Glass

Vicke Lindstrand made his debut as a designer at the Stockholm World Fair in 1930, where he presented twelve glass vases with enamel decor in exotic patterns. During his time at Orrefors he worked on engraved glass and Graal vases. With sculptor Edvin Öhrström he

developed the new Ariel technique (named by his actress wife Kristina). Orrefors could not afford to keep Lindstrand during the war and between 1943 and 1950 he became creative leader at Uppsala Ekeby, where he designed many different stoneware objects ranging from pots to figural sculptures.

Blue Bedroom

*Satsuma Orange Lamp, c. 1952
Ceramic, wood, electrical parts*

*George Nelson (1908 - 1986) for Herman Miller
Platform bench with four drawer chest with steel handles*

*John Willard Kellso (1912 - 1984)
Night stand with steel handles, 1952
Plywood*

*John Willard Kellso (1912 - 1984)
Built in Desk, 1952
Plywood*

*Charles Ormond Eames, Jr (1907-1978) and Bernice Alexandra "Ray" Kaiser Eames (1912–1988)
DKX Wire Chair with wire base, 1951
Cross-woven wires, metal, orange fabric*

*Maker Unknown
Danish Modern Lamp, c. 1955*

*Maker Unknown, 1952
Fiberglass adjustable saucer lamp*

Green Bedroom

*George Nelson (1908 - 1986) for Herman Miller
Platform bench, 1946. Four drawer chest with steel handles
Wood and Steel*

*George Nelson (1908 - 1986) for Herman Miller
Night stand with steel handles, c 1952
Wood and Steel*

*John Willard Kellso (1912 - 1984)
Built in Desk, 1952
Plywood*

Charles Ormond Eames, Jr (1907–1978) and Ray Eames (1899 – 1967) and Bernice Alexandra "Ray" Kaiser Eames (1912–1988)
Molded Plywood Dining Chair with Metal Base, (DCW) 1946
Plywood, rubber and metal legs

Gerry Peirce (1900-1968)
Mountain Range, 1946
Watercolor on paper

Various Authors, (twentieth century)
Collection of Books

Paint Colors

As part of the 2019 restoration of the Ball-Paylore House an onsite historic paint study was performed. The purpose of this paint analysis was to expose the original historic paint and to identify the original color palette of the house.

There was minimal complexity of the overpaint color palette, only 3 colors were used throughout the 2 bedroom house and only 2 previous layers of paint application on walls and door jams. Current paint finish was a flat acrylic based paint.

Brick, plaster and wood was the substrate for all the areas sampled. All samples showed little deterioration, indicating a history of attention to maintenance. Additional areas behind fixed plates or built-in furniture revealed original paint colors. All test area samples were prepared onsite by Conservator Erma R. Duran, Professional Associate for American Institute for Conservation in October 2019.







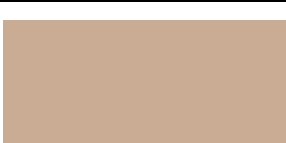
Within each of the test areas and exposed original paint sites a 4mm diameter sample area was analyzed with 45/0 measuring optics utilizing tri-stimulus XYZ sensor with full spectrum white LEDs using patented and patent pending color algorithms to provide a <0.25 ΔE average-instrument agreement. The optical text images were evaluated using ColorReader software generating Lab, LCH, HEX, CMYK and RGB color chart number system.




The current paint on all interior brickwork was uniform off white. The samples areas reveal the earliest paint color pallet appeared to be bold and relatively simple, with no signs of decorative paint, with red, green, blue and blue dominating.

The colors below are the paint colors found from the paint analysis.

The first column shows the Lab, LCH, HEX, CMYK and RGB color chart number system. The second column shows commercial paints matched to the same paint colors, the commercial

numbering system and names. A sample of each has been added to the chart in the third column. Certain colors are difficult to match to commercial paints. These colors are called out below with the recommendation to order a custom paint color from a commercial paint company specified to the project. Colors below may appear differently depending upon computer monitor versus printer calibration.

Room Project No.	Color Chart Number Systems	Matched Commercial Paints	Color Sample
East Bedroom East Bedroom Exterior Door Original Sample	R:83 G:85 B:88 C:6 M:3 Y:0 K:66 L:36.11 a:-0.50 b:-1.86 L:36.11 C:1.92 H:254.98 Hex #535558 LRV 9	Benjamin Moore 1624 Westcott Navy	
Entry Hall North Wall Original Sample	R:90 G:127 B:119 C:91 M:0 Y:7 K:50 L:50.26 a:-14.83 b:0.36 L:50.26 C:14.84 H:178.60 Hex #5A7F77 LRV 19	Benjamin Moore 678 Pacific Rim	
West Bedroom West Bedroom Exterior Door Original Sample	R:106 G:119 B:97 C:11 M:0 Y:19 K:53 L:48.33 a:-925 b:10.53 L:48.33 C:10.01 H:113.29 Hex: #6A7761 LVR:17	Dunn-Edwards: DE5649 English Holly	
Entry Hall Ceiling Sample # 11	R:241 G:218 B:198 C:0 M:9 Y:21 K:6 L:88.17 a:3.59 b:16.53 L:88.17 C:16.92 H:77.74 Hex #F1DABE LRV 72	Dunn-Edwards DE 6163 Melted Wax	
Living Room Original Sample	R:163 G:105 B:87 C:0 M:36 Y:47 K:36 L:50.20 a:21.46 b:19.52 L:50.20 C:29.01 H:42.30 Hex #A36957 LRV 19	Dunn-Edwards 5187 Weathered Saddle	
Bathroom Original Sample	R:240 G:195 B:178 C:0 M:18 Y:26 K:6 L:82.28 a:13.27 b:14.48 L:82.28 C:19.64 H:47.49 Hex #F0C3B2 LRV 61	Benjamin Moore 1198 Antique Coral	
Interior HVAC register Original Sample	R:202 G:172 B:149 C:0 M:15 Y:26 K:21 L:72.34 a:7.51 b:15.90 L:72.34 C:17.58 H:64.70 Hex #CAAC95 LRV 44	Dunn-Edwards DEC 721 Slopes	

Exterior Entrance Original Sample	R:104 G:134 B:123 C:21 M:0 Y:9 K:47 L:53.53 a:-13.21 b:2.87 L:53.53 C:13.52 H:167.73 Hex #68867B LRV 22	Behr: S420-5 Sycamore Grove	
Exterior Shade System and Metal Trim and Track Original Sample	R:224 G:189 B:81 C:0 M:16 Y:64 K:12 L:77.62 a:0.58 b:57.44 L:77.62 C:57.45 H:89.42 Hex #E0BD51 LRV 53	Behr P320-6 Valspar 1750 / 3007-3B (Exterior Paint)	
Exterior Wood Trim	R:237 G:226 B:212 C:0 M:5 Y:11 K:7 L:90.50 a:1.32 b:8.53 L:90.50 C:8.64 H:81.21 Hex #EDE2D4 LRV:77	Dunn-Edwards DEW318 Cottage White	

Wood Finishes

In addition to the replication and restoration of original colors palette, material conservation and finish matching was completed on replacement woodwork and doors. This work was completed by artist and set painter Michaela Dannenbrink. There were three treatment areas:

1. Exterior wood beams, bolts and trim
Exterior latex flat (hand tinted) combined with water
2. Closet and Front doors
Under Stain: Equal parts minwax gunstock and driftwood wash
Over finish: latex flat (hand tinted) and water sealer - Deft satin brushing lacquer x 2 coats
3. Bathroom Ceiling
Wash - Exterior latex flat (hand tinted) and water Sealer - One coat Deft satin brushing lacquer.

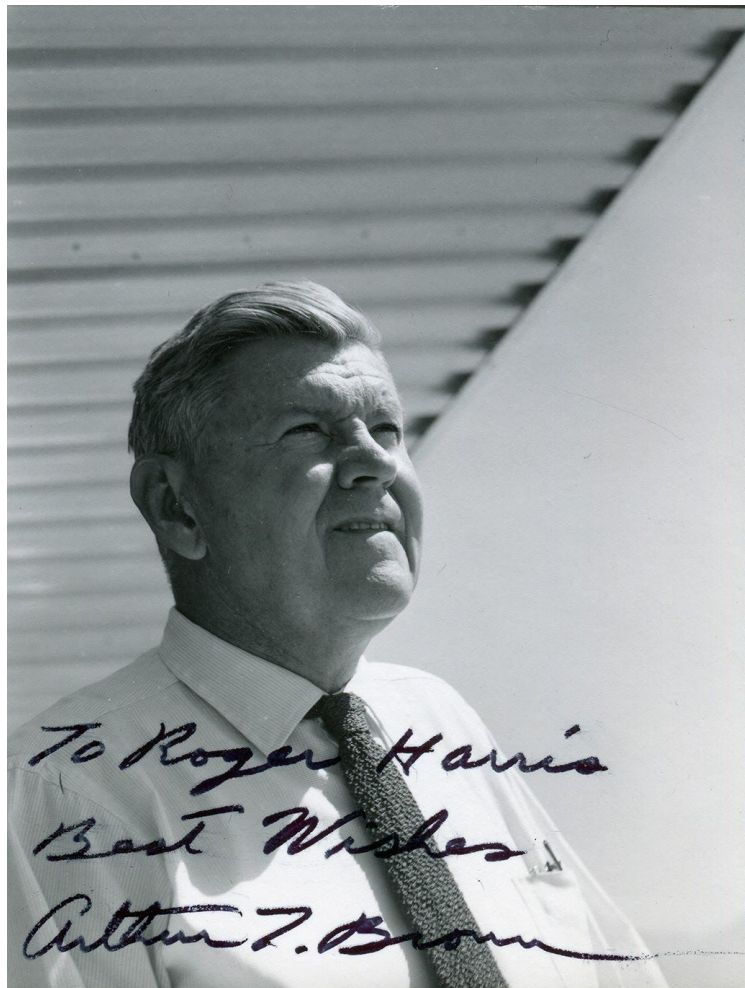
Significant Individuals Associated with the Property

University of Arizona professor Clare Robinson, Ph.D. prepared a biographical sketch of Arthur T. Brown for the Tucson Historic Preservation Foundation:

Arthur T. Brown (1900-1993)

When architect Arthur T Brown arrived to Tucson in 1936, he had nearly a decade of professional experience behind him. Tucson then was a small town in the Sonoran Desert but it held promise for the young Midwestern architect. Brown brought with him self-reliance, determination, and a propensity to invent solutions for modern architectural problems, from prefabricated housing and paraboloid roof structures to “solar walls,” that worked well in Tucson’s dry, sun-drenched climate.

Born and raised in Missouri, Brown first studied Chemistry at Tarkio College but then sought a degree in architecture at Ohio State University, graduating in 1927. Between 1927 and 1934, Brown worked as a draftsman for Chicago architects David Bjork, Vallance Brown, and finally David Adler before joining the Century of Progress Architectural Gadget Design Department for a year. It was these varied experiences, few opportunities in Chicago for professional advancement, and his willingness for adventure that led him to move his career and young family to the Southwest. Brown continued to work for and with others in Arizona, most notably Richard Morse of Tucson, but by 1942 he was on his own.



Arthur T. Brown, Tucson Historic Preservation Foundation Archive

Housing was the bread and butter of his architectural practice. During and shortly after World War II, Brown tinkered with many ideas, including affordable housing. He first developed the prefabricated modular “four cylinder” houses (now demolished) that were celebrated in Architectural Forum in 1943 for their weight and ease of construction. He

later designed veterans housing for the Sundt Construction Company, creating a postwar neighborhood whole cloth south of Reid Park on Country Club. Although he continued to stress the economy of his design work through the design and re nement of paraboloid roof structures (see for example his 1959 McInnes House), he is better known for his novel passive strategies to heat and cool desert homes. In the Ball-Paylore house of 1952 he created a revolving solar shade that the owners could glide across the radial patio on the south side of the house, giving Ball and Paylor control over light and heat. In his Jardella House of 1944, Brown noted how the exterior darkly painted southern wall absorbed the sun's energy during the day and radiated tremendous heat at night. This and other earlier walls inspired the "solar walls" Brown created inside the 1946 Rosenberg and 1949 Hirsch Houses. In these homes, one of his massive solar walls was placed several feet inside but near enough to a south-facing exterior wall of windows. On a winter's day, the solar energy from the sun entered the house through the glass and was soon stored in the interior wall. Brown's decision to move the solar wall inside allowed him to control the amount of sun that hit the wall with roof overhangs, and to maximize the use of heat gained during the day on the inside of the house at night.

Brown transferred his solar prowess to institutional projects, such as the 1948 Rose Elementary School, where passive heating and cooling were important attributes of the architectural design, but he is most celebrated for his iconic commercial work that mirrored the culture of Tucson at mid-century. The 1946 Red and Blue Drive-In at Fourth Avenue and University (demolished) and the 1948 Biltmore Motel on the Miracle Mile (demolished) are two noteworthy examples. The Drive-In used glass windows to reveal food preparation and other interior activities and steel to oat shade canopies above the diners in automobiles. The Biltmore had a more complex program but it similarly celebrated the modern auto age. Brown clad much of the main circular two story motel building in glass to showcase the modern lobby and upstairs restaurant. The guest rooms also had modern architectural materials but were designed to provide both shade and privacy and did so by grouping four rooms around a shared mechanical core.

Art Brown continued his architectural practice through the 1960s, picking up private and commercial clients, as well as institutional work for the University of Arizona, and in 1970 teamed up with his son architect Gordon Brown. His prolific career is evidence that Brown designed not for style, but for meaningful solutions to architectural problems. His architectural legacy will be remembered for its pioneering approach to passive solar heating and cooling, and its commitment to modern architecture and modernism.

H. W. (Robert) "Bob" Thomas Jr., Contractor

H. W. (Robert) "Bob" Thomas Jr was the son of Harry W. Thomas. He was educated at Cleveland Highschool in Cleveland and attended Miami University-Oxford in Ohio before

becoming and General Contractor. Thomas built houses in Cleveland for 35 years before moving to Tucson in the 1940s.

Although there are not substantial records about his business, in 1948 he completed a 14-unit court complex at Tucson Boulevard and Glenn Road. In 1952 built the Ball-Paylore House and in 1955 began construction on an unpermitted home for his family at 6418 East Miramar designed by Josias Joesler. He was forced to demolish the unfinished project. In September 1955 he ran for the Amphi School District Board while living at 3607 North Vine.

He was a member of the Northside Optimist Club and the Cub Scouts and had two children.

List of noted projects built by Thomas:

1948	14-unit Court Complex	2806 North Tucson Blvd.
1952	Ball-Paylore House	2306 East Waverly St.
1957	Adair Funeral Home	1050 N Dodge Blvd.

Arizona Daily Star, New Housing Unit is Opening Here, October 2, 1948.

Arizona Daily Star, Questions Submitted to Camindates, October 2, 1955.

Patricia Paylore (1909 - 1993)

Patricia Paylore's professional career mostly occurred at the University of Arizona. Paylore was born on September 27, 1909 in Roswell, New Mexico, and moved with her family to Clarkdale, Arizona in 1913 between the cities of Prescott and Flagstaff. She graduated from high school in Clarkdale and 1925 and moved to Tucson with her mother to attend the University of Arizona. Both mother and daughter were listed as living together in the 1930 and 1940 United States Census at 711 East Fifth Street, three blocks west of the original University of Arizona campus. During her time as an undergraduate, Paylore was advised by a manager of the Denishawn dancers to start her career as a dancer within a professional dance company (ADS, 18 Apr 1928). Denishawn is a portmanteau paying homage to dancers Ruth St. Denis and Ted Shawn, two up-and-coming professionals who formed the first professional dance company in the United States in 1915. Denishawn promoted dance as a theatrical act and form of art rather than give in to misperceptions at the time that dance as lewd and immoral act (Scolieri, 2016). It is clear that Paylore did not pursue a dance-drama career as advised in the Arizona Daily Star. In 1929, Paylore graduated with a Bachelor of Arts degree in English, and graduated with a Master of Arts the following year.

In 1930, Paylore started her career as a "accessions assistant" within the University of Arizona library system. Paylore acted as the "serials librarian" between 1935 and 1942, then served as the "acquisitions librarian" between 1942 and 1946. Following this job role, Paylore was promoted and was assistant librarian to the University of Arizona between 1946 and 1964. In

addition, she served as acting library for the whole university in the years 1946, 1948, 1952, and 1964 (TDC, 7 May 1976). Paylore worked within the original library building on the University of Arizona campus just east of the intersection of Park Avenue and University Boulevard (ADS, 10 Nov 1964). This building now houses the Arizona State Museum, a repository for archaeological and historic resources. Paylore was also involved in the opening of the Special Collections repository with the university library system. This collection division opened in January of 1960 and still houses rare books, valuable papers, and photographic materials (TDC, 9 Jan 1960).

Paylore was involved in a number of organizations promoting the importance of libraries and the educational services they provide. In 1954, Paylore was elected as president of the Southwestern Library Association, an association serving the states of Arizona, Arkansas, Louisiana, New Mexico, Oklahoma, Texas, and some parts of Mexico (TDC, 18 Nov 1954). Paylore was also noted as the general conference chairman of the Arizona State Library Association (TDC, 16 Apr 1962). Between 1958 and 1962, she served a four-year term as director-at-large of the Association of College and Research Libraries, a division of the American Library Association (ADS, 27 Jun 1958). The Arizona State Library Association also awarded Paylore the distinction of "Librarian of the Year" in April of 1964 (ADS, 24 Dec 1964). In 1968, she was re-elected as president of Libraries Limited, a non-profit organization that distributed books to Arizona state institutions for children living in them (TDC, 22 Jan 1968).

Paylore was noted in an Arizona Daily Star obituary that her contributions to libraries in southern Arizona occurred during a difficult time for funding. Because of the rapid population growth in Arizona during the middle of the twentieth century, state and local funding were hard to come by for creating new library buildings as well as receiving new materials.

Paylore transitioned from her role as assistant librarian at the University of Arizona to research associate and bibliographer of the University's Arid Land Studies program starting January 1, 1965. Paylore noted that her role within the Arid Land Studies program allowed her to use her experience as a librarian and apply it to a subject she had always been interested in (TDC, 8 Jan 1972). Despite her illustrious career as assistant librarian, Paylore was becoming disinterested in her library work and found it to be "sterile and meaningless." Paylore joined the Arid Land Studies staff soon after the university was awarded a \$250,000 bid from the United States Army to do a geographical inventory of the world's deserts. Her main focus within the program was her bibliographies of existing materials that could be condensed and dispensed to experts of arid lands. Additional projects she worked on mentioned in a 1972 Tucson Daily Citizen article about her work include a compilation of desert studies the University of Arizona conducted during the twentieth century, a thesaurus of arid lands terminology, and a storage and retrieval system for any reference within arid land studies. Paylore also traveled around the world to create a collection of articles and research about the physical and biological environments of the world's deserts (ADS, 29 Apr 2003). She also started the Arid Lands Newsletter, which aimed to explore and discuss issues of interest that would be pertinent to policy makers, hydrologists, and researchers around the world. Paylore's position within the

Office of Arid Lands Studies was seen as impressive due to her lack of education and professional experience within the realm of arid lands studies. Paylore kept this position until her retirement at the age of 76 in 1986.

Paylore passed away in Tucson after suffering for a number of years from Alzheimer's Disease on April 15, 2003 at the age of 93 (ADS, 24 Apr 2003; ADS, 29 Apr 2003). The Ball-Paylore House was left to Henry and Phyllis Koffler.

Phyllis Ball (1920 - 1998)

Similar to Patricia Paylore, Phyllis Ball was a longstanding librarian at the University of Arizona. Born on July 31, 1920 in Philadelphia, Pennsylvania, Ball moved with her family to Tucson in 1928 and settled in a house on Fifth Street on the southern edge of the original University border. In the 1930 United States Census, Phyllis Ball was listed as living with her family at 1405 East Fifth Street, currently the site of Apache and Santa Cruz Halls on the University of Arizona Campus. In addition, the family lived at 1710 East Fifth Street in 1940, likely the site of the Frank Sancet baseball field near the southwestern corner of the current campus. Ball's experiences of growing up next to the University of Arizona allowed her to become familiar with the campus grounds and its history as she grew older (ADS, 15 Nov 1998). Ball was well-versed in English and writing during her time at Tucson High School, and won a national Scholastic Magazine award for poetry and a book review she had written her senior year (ADS, 6 May 1938; ADS, 17 Sep 1938). After graduating from Tucson High School in 1938, Ball enrolled at the University of Arizona and began working part-time in the university library. Ball graduated with a Bachelor of Arts degree in English in 1943 and briefly worked at Stanford University before returning to the University of Arizona the following year. Here she became acquainted with Patricia Paylore with whom she commissioned the Ball-Paylore house with in 1952.

Although Ball's early career is not well-documented, she was mentioned as a "acquisitions assistant" and "acquisition librarian" at the library (ADS, 26 Apr 1952; ADS, 2 Jul 1953). Ball worked within the History, Manuscript, and Archives section of the library during this time (Ferg, 2014). When the need was realized for excess security of rare and valuable papers and resources, the university's library system made room for Special Collections (TDC, 9 Jan 1960). Phyllis Ball was named as the first special collections librarian upon the opening of Special Collections in January of 1960 (ADS, 15 Feb 1981; TDC, 9 Jan 1960). Ball maintained this position until January of 1965 after a five-year stint with this library division (TDC, 15 Mar 1965). Ball kept her relationship with Special Collections until her retirement in 1986, where she worked as an archivist within the collection. Here, she became acquainted with the many primary documents that make up the history of the University of Arizona, local history, and her childhood.

Ball's most notable work includes her private publication *A Photographic History of the University of Arizona, 1885-1985*. This book took special emphasis on the growth patterns of the

university grounds, in which 796 photographs and additional prose help to tell the story. The book is divided into chronological sections, in which each section is concerned with the affairs and effects each university president had on the campus history. In essence, Ball's compendium of information aimed to resolve contradictions or folklore surrounding some of the university's buildings and other historical events (ADS, 1 Jul 1986). Ball's memory of the early campus grounds before its growth in conjunction with her expertise in archives and manuscripts helped to develop a book fit for the University of Arizona's centennial celebration.

Ball retired the same year that her photographic history publication was released. Her retirement ended a 42-year position at the University of Arizona library as well as nearly 60 year association with the university (which includes her childhood home adjacent to campus). After selling the Ball-Paylore home to Henry Koffler (coincidentally a 1943 graduate of the University of Arizona with Ball) and his wife, Phyllis, Ball passed away in Tucson on November 11, 1998 at the age of 78 (ADS, 15 Nov 1998).

Phyllis (Pierson) Koffler (1921 - 2019) and Dr. Henry Koffler (1922 - 2018)

Henrich Koffler was born in Vienna, Austria on September 17, 1922. After the Nazi annexation of Austria in 1939, Koffler immigrated to the United States and settled in Prescott, Arizona due to his knowledge of the city through Western literature. Koffler enrolled at the University of Arizona in 1940 and pursued an undergraduate degree in agricultural chemistry. In 1943, Koffler was awarded a research assistantship in agricultural bacteriology at the University of Wisconsin (TDC, 17 Mar 1943). Koffler graduated with a doctorate microbiology and biochemistry from the University of Wisconsin in addition to an honorary doctorate from the University of Arizona (Arizona Republic, 20 Feb 1982).

As reported by UANews for Koffler's obituary:

He joined the faculty of Purdue University and became a distinguished microbiologist and biochemist who earned a Guggenheim Fellowship and the Eli Lilly Award in Bacteriology and Immunology. One of the youngest full professors at Purdue, he became the head of the Department of Biological Sciences and is credited with bringing the department to international renown.

An able academic administrator, he then served as senior vice president for academic affairs at the University of Minnesota from 1975-1979, chancellor for the University of Massachusetts, Amherst, from 1979-1982 and president of the UA in 1982.

Koffler returned to the University of Arizona to begin his role as university president starting July 1, 1982. The search for the new president to replace former president John Schaefer took five months to complete. The Arizona regents were supposedly looking forward to hiring Chester O. McCorkle, former vice president of California's university system, but his demands were too great for the University of Arizona to accommodate. Despite the university's original hesitation,

Koffler proved to be a highly respected leader, not only at the University of Arizona but nationwide in other educational circles (TDC, 19 Sep 1989).

Koffler's spearheaded numerous efforts and projects at the University of Arizona during his time as president between 1982 and 1991. Koffler is recognized for his contributions toward undergraduate education at the University, where he saw a 30% increase in student role, an expansion in the general education and honors programs, and increased enrollment of minority students. Koffler facilitated communications between the University and surrounding community colleges as well as implementation of the first online student information system (Executive Office of the President). In addition, Koffler's presidency helped the University earn membership in the Association of American Universities in 1985, which recognizes the top 62 research universities in the United States, Great Britain, and Canada (UANews). The physical boundaries of the University expanded during his tenure as well. 24 new buildings such as the Gould-Simpson Building, the Center for Creative Photography, the McGuire Center for Entrepreneurship, and the Chemistry and Biological Sciences Building (ADS, 13 Mar 2018). In 2000, the Chemistry and Biological Sciences Building was renamed the Henry Koffler Building as a tribute to the work he did for the campus (Executive Office of the President). After stepping down from his role as University president, Koffler remained with the University for a number of years and continued his work to improve minority enrollment and enhancing the undergraduate experience (TDC, 1 May 1991).

His pursuits outside of higher education included the founding of Academy Village, which gives retirees who want to continue lifelong learning and contribute to society. Koffler also became a digital abstract artist and had numerous exhibitions of his work that combined artistry with biological and chemical motifs. In 1993, Koffler and his wife Phyllis purchased the Ball-Paylore home from former librarians Phyllis Ball and Patricia Paylore. Koffler passed away in Tucson on March 10, 2018 at the age of 95 (ADS, 13 Mar 2018).

Koffler's wife, Phyllis Pierson, was born on June 5, 1921 in Maumee, Ohio. Phyllis moved to Tucson during the 1930s and attended Saint Joseph's Academy and Tucson High School, graduating from the latter in 1939. Phyllis was a graduate of the University of Arizona in 1943, studying French and library science. During her husband's time at Purdue University as well as the University of Wisconsin, Phyllis was known for her gatherings with her husband's students as well as visiting performers and artists. Phyllis passed away in Tucson on March 31, 2019 at the age of 97 (ADS, 7 Apr 2019).

Integrity

As defined in the National Register Bulletin, How to apply the National Register Criteria for Evaluation, integrity is defined as: "the ability of a property to convey its significance. To be listed in the National Register of Historic Places, a property must not only be shown to be significant under the National Register criteria, but it also must have integrity. The evaluation of integrity is sometimes a subjective judgment, but it must always be grounded in an understanding of a property's physical features and how they relate to its significance."

The historic building retains all seven aspects integrity including Location, Design, Setting, Materials, Workmanship, Feeling and Association.

1. Location. Built in the Catalina Vista (NRHP listed), the home was constructed on a lot set back from the street. The house remains in its original location.

2. Design. Phyllis Ball and Patricia Paylore commissioned Tucson architect Arthur T. Brown to design this modern home on a city lot within the Catalina Vista subdivision. As an outstanding example of Modern style, the home exemplifies interior and exterior living. The design coupled with exceptional craftsmanship and detailing create a distinctive sense of place that epitomises mid-twentieth century Tucson.

3. Setting. Ball-Paylore retains its original suburban residential setting with the house serving as an architectural anchor of the post WWII era.

4. Materials. The materials remain the same from the period of construction. The alteration and replacement of the window wall is the only change to the property.

5. Workmanship. The quality of workmanship is intact; the original craftsmanship with which the residential building was built is still present, details such as exposed material details, wood cabinets, builtins, exterior details, window framing, bathroom caseworks and polished concrete. Throughout the building there is an exceptional workmanship and finish detail. The distinct interior/exterior finish work and treatment are an outstanding examples of the mid-century design.

6. Feeling. The sense of place persists, including the subdivision streetscape. The high degree of integrity supports the retention of feeling.

7. Association. The historic associations of the property have remained intact; very few modifications have been made to the original design. The few details changes have included the replacement of the window wall.

The building retains sufficient integrity to convey its significance.

Contemporary Context

In October 2016 and October 2019 the Ball-Paylore House was the featured property on the Tucson Historic Preservation Foundation's Tucson Modernism Week Home Tour. Annually, this tour highlights some of the most significant architecture from Tucson's post WWII, the homes are carefully chosen and curated for their significance and ability to convey the various community historic contexts. The Ball-Paylor was included for its significance and interior and exterior integrity.

The Ball-Paylor House was purchased in 2019 by the Tucson Historic Preservation Foundation. Demion Clinco developed a preservation plan to protect the character features and supervised the careful rehabilitation and restoration of the property. The interior and exterior details rehabilitated to the Secretary of the Interior's Standards for the Treatment of Historic Properties.

In the first few months of 2020, the house was featured in a number of publications including: Dwell, January 2020; New York Magazine, February 2020; Preservation Magazine, April 2020, Do_co,mo.mo, January 2020; the Arizona Daily Star February 2020; The Spaces, January 2020.

Additionally, the property has been listed by the National Trust for Historic Preservation as part of their project: "where women made history" and as part of the international ICONIC HOUSES.

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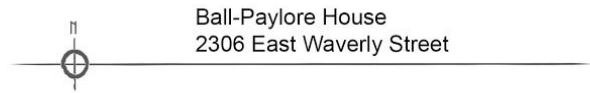
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Contemporary Photographs

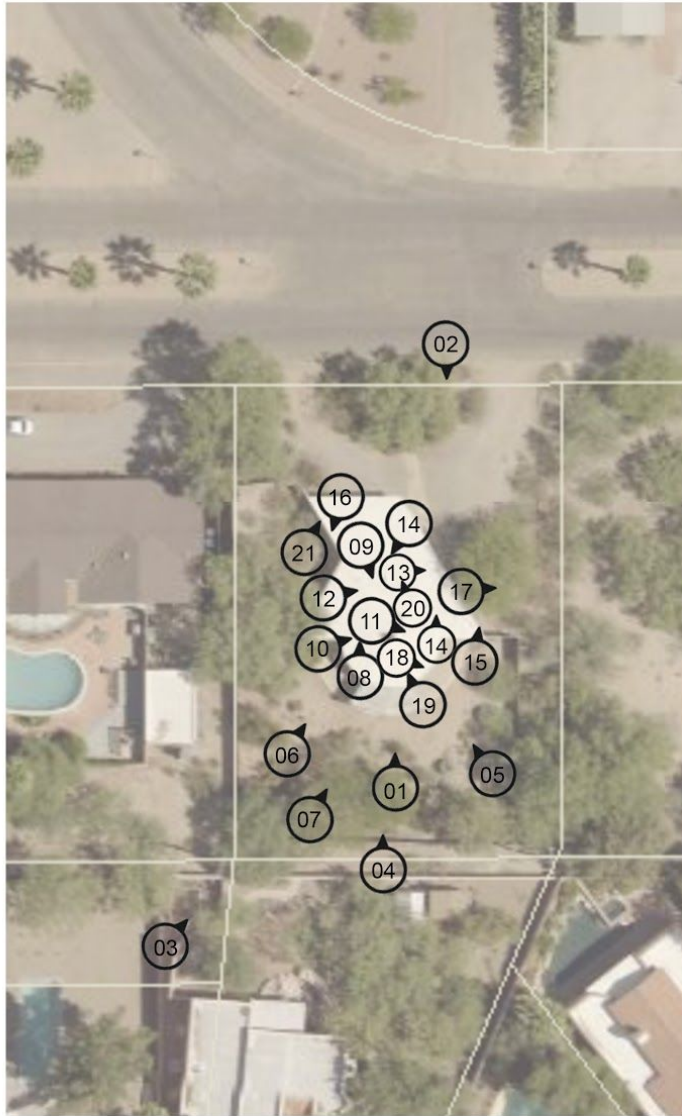
All photos by Jude Ignacio and Gerardine Vargas, January 2020

- 001 South Elevation, looking north
- 002 North Elevation, looking southwest
- 003 Oblique Aerial View, looking north east
- 004 Rear Patio, revolving terrace, looking north
- 005 Rear Patio, revolving terrace details, looking northwest
- 006 Rear Patio, revolving terrace details, looking northeast
- 007 Rear Patio, revolving terrace details, looking east
- 008 Living room interior with fireplace, looking north
- 009 Living room interior, looking south
- 010 Sitting room interior, looking southeast
- 011 Fireplace detail with dining area in background, looking east

- 012 Living room interior, bookcase detail, looking southeast
- 013 East Blue Bedroom, looking east
- 014 East Blue Bedroom, looking northeast
- 015 East Blue Bedroom, built in desk detail, looking northeast
- 016 West Green Bedroom, looking west
- 017 West Green Bedroom, built in desk detail, looking northwest
- 018 Dining Area, looking southeast
- 019 Kitchen, looking northwest
- 020 Kitchen, looking northwest
- 021 Kitchen, oven detail, looking west
- 022 Bathroom, looking northwest



Photographic Number and Direction 




100 ft.

Photo 001



Photo 002



Photo 003



Photo 004



Photo 005



Photo 006



Photo 007



Photo 008



Photo 009



Photo 010



Photo 011



Photo 012



Photo 013



Photo 014



Photo 015



Photo 016



Photo 017



Photo 018



Photo 019



Photo 020



Photo 021



Photo 021



THE CITIZEN *Around Your Home.*



—Bill Sears Photo

They Love Living In Their 'Round House'

By JOAN BAZAR

When friends of Patricia Paylor and Phyllis Ball ask "Do you still like that round house you live in?" the University of Arizona librarians respond happily, "We certainly do!"

Actually, their home, built eight years ago, is a hexagon. The heart of the house is the three-sided fireplace (above) from which beams radiate in a striking pattern. Arthur T. Brown, AIA, chose it as representative of his work and featured the house plan in the *Citizen's* architects' series in February, 1959.

The two-bedroom home, located at 2306

E. Waverly St. in Catalina Vista, reflects its owners' distinctive taste in decor which harmonizes with the plan of the house itself.

Miss Paylor says visitors often exclaim: "What, no rugs? No washing machine? No dishwasher? No television set?"

"We live simply," Miss Paylor explains. "Rugs would show a terrific traffic pattern with this floor plan . . . we send our laundry out . . . and we'd rather use our free time to read and listen to records."

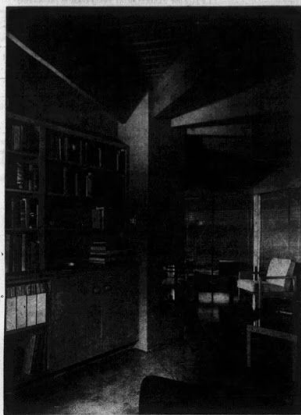
(All the utilities—water heater, cooler and so on—are located at the front of the

house and are easily accessible from the outside. "Repairmen usually want to come during the day while we're both at work," the librarians pointed out.)

Three segments of the six-sided house are devoted to the living room and kitchen. A pie-shaped wedge, the kitchen opens on the wide end to the living area. The transition was smoothed by painting the refrigerator a rich blue-green to blend with the kitchen decor.

"With its stainless steel and formica counter tops and unpainted cabinets, the

(continued on pages 56-57)



ABOVE: Revolving porch roof can be adjusted to provide shade and shelter at any time of the day. A free form fence of reworked grapevines separates the lot from the neighboring yards. The living room and bedrooms all open directly on the patio.



ABOVE: Flying saucer look is emphasized in this night view from the patio. Every room in the house is visible. (From left) Miss Taylor's bedroom, the living room, hall, kitchen and Miss Ball's room.

Home Is A Hexagon

(Continued From Cover)

kitchen is a dream to keep clean," said Miss Ball.

After eight years, they are still delighted with their famous house (it was featured in Sunset and in a California builder's magazine) though they treat it a bit as a member of the family, remembering the difficulties involved in its conception.

"We kept a diary of its progress," Miss Ball said. "Some things which are funny now seemed tragic at the time. There were days when we all went home mad at each other," she admitted, but they both strongly recommend building your own home.

They are especially happy with the fireplace—it has never smoked during frequent use. "Most of the credit goes to the careful building by H. W. Thomas Jr., Miss Taylor put it in."

Brass and bricks had to be carefully cut to conform to the hexagonal shape. The house was placed to take advantage of the winter sun shining in strongly from

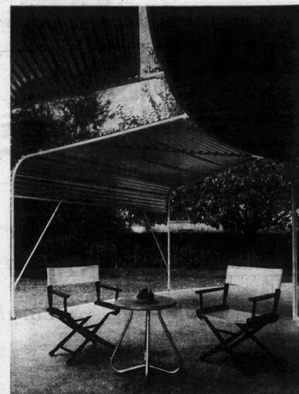
the south; an overhang protects the glass-walled living area during the warm summer months.

The patio fence provides all the privacy necessary for the large glass-walled area of the living room, and bamboo curtains and draperies help reduce the glare when necessary.

Miss Ball and Miss Taylor devised a color scheme in keeping with the room's natural setting. The mortar washed brick walls are painted the color of manzanita wood; the kitchen counterpane and the bamboo curtains are a rich blue-green, and the yellow chair cushions are the color of pale verdol bloomers.

John Kelso made all the built-in birch cabinets and desks, as well as the coffee table and expandable dining table.

Two cats—Orange Marmalade and Dorcas Marmalade—share the home. Dorcas, a towel cat, takes her last name from that of a Danish firm from which the university library orders publications.



ABOVE: Neatly organized books and magazines attest to the owners' interest in reading. Records and photographs are located in the closed cabinet. Around the head in the living room is a dining table which opens to seat 12.

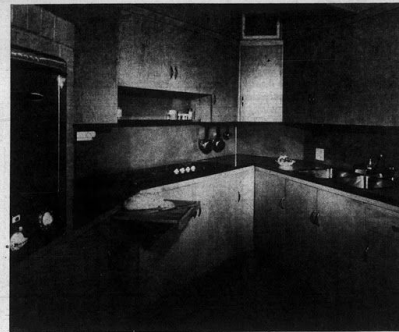
LEFT: Miss Ball chose charcoal for the walls of her room and white draperies with a bright red Berra Wright design for a color accent. She keeps her typewriter on a typing table inside the corner cabinet.

BELOW: Kitchen cupboards, all within easy reach, offer ample storage space. The stainless steel counter top between the oven and stove makes a convenient resting place for hot pans.



Photos
By
Bill Sears

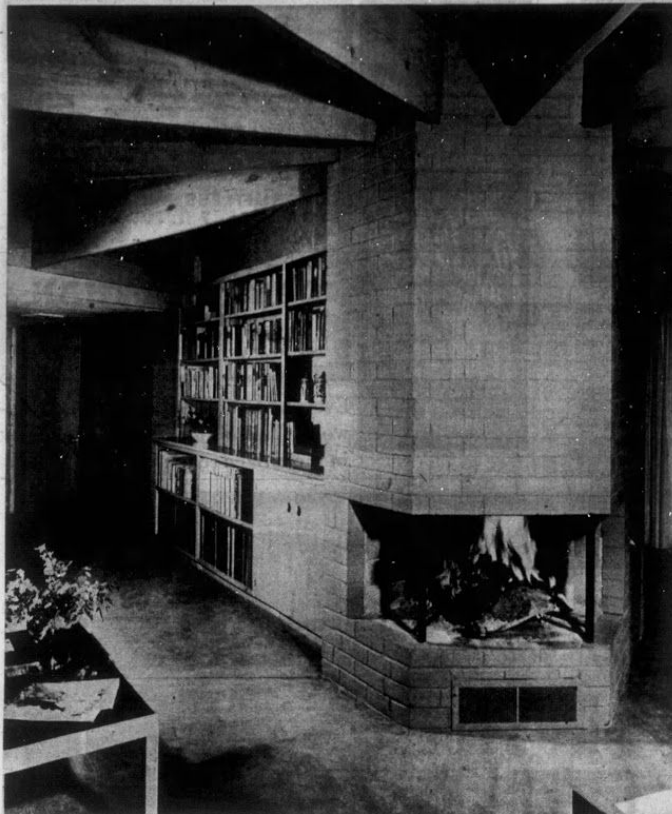
BELOW: Green walls and colorful leaf-patterned draperies give warmth in Miss Taylor's bedroom. Small, high windows (one visible upper right) face on street, while the glass door opens to the patio. Under the desk is a tiny door for the cats.



BELOW: Hemlock crossbeams radiate from the living room fireplace, emphasizing the house's circular design. Green bamboo curtains may be rolled down or the unbleached muslin draperies may be closed to filter sunlight from the patio.

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Focal point of the "wrap-around" living room is the fireplace. Beams radiating outward give the feeling of more space than there really is.

Such A Simple Plan For Such A Different House

This is the third in a series of articles prepared by the Southern Arizona Chapter, American Institute of Architects, concerning interesting buildings, projects and designs of local architects.

Challenging and completely different is this small home, designed by Arthur T. Brown, A.I.A.

The owners of the house are two young women, Phyllis Ball and Patricia Paylore, University of Arizona librarians. They had studied books and magazines relating to modern architecture for years and were determined that their house would be different, simple in plan, low in cost, and free from "things."

It was the architect's first concern to see that the girls had rooms of equal importance and separated from the general living area and patio. If desired, each could even have a segment of a unique revolving porch.

As you enter the house, the living room opens out and wraps around the fireplace and into the kitchen to give an appearance of space greater than the actual dimensions of the rooms.

Radiating beams in the ceiling add to this effect. And the glass walls open the view in all directions. The revolving porch roof gives shade where needed and adds a gay appearance to the garden side of the house.

This is a town house on a city street with no definite view. On the south, however, the lot adjoined property with well established trees and other plantings. A simple fence was all that was

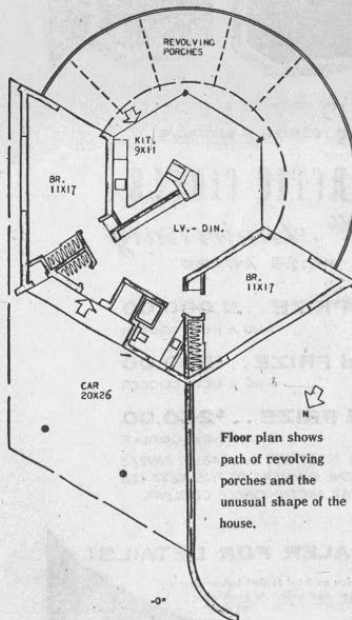
needed to make an attractive patio. Privacy was secured on the street side by placing the windows high, between the beams. These windows are of figured glass, and open in between the beams so that there is complete privacy, whether they are open or closed.

Cabinet space in the living room was planned for books and records. The kitchen, although small, has ample storage for the

girls' needs. Other good storage is provided throughout the house.

Simple materials were used, such as common brick (lightly mortar-washed outside and painted inside), exposed wood beams, colored cement floors, cabinets and doors glazed in a natural finish.

Located at 2306 E. Waverly St., the house was constructed by H. W. Thomas Jr.



Floor plan shows path of revolving porches and the unusual shape of the house.

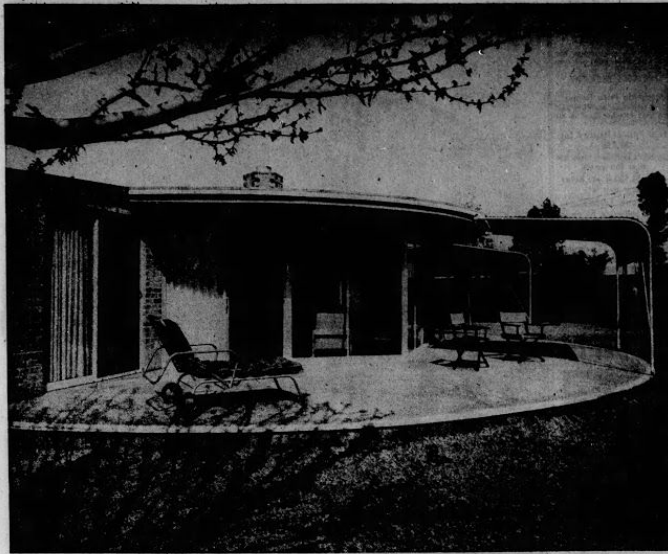
Arthur Brown



A Tucsonian since 1936, Arthur Thomas Brown was born in Tarkio, Mo., on May 6, 1900. He received his bachelor of science degree at Tarkio College in 1923 and an architectural degree at Ohio State University four years later.

He has headed his own architectural firm here for 17 years. Examples of Brown's work have appeared in architectural and popular magazines and in books. He has been recognized nationally by A.I.A. honor awards, regional A.I.A. awards and "Progressive Architecture" mentions.

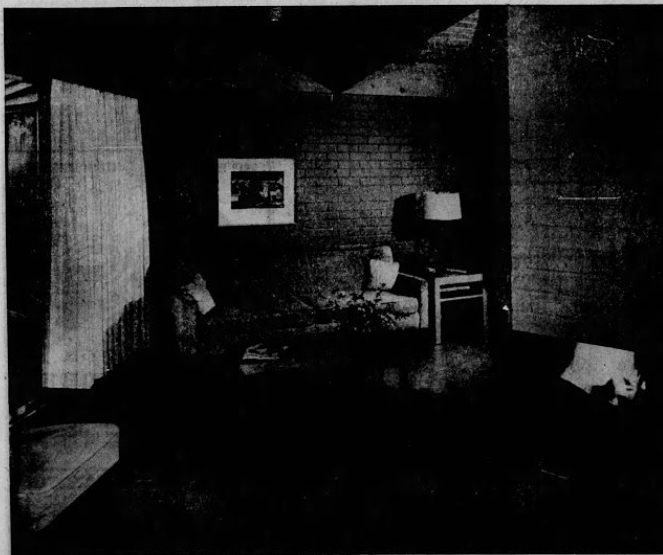
A past president of the Arizona chapter of the A.I.A., Brown and his wife Margaret reside at 740 N. Country Club Rd. They have two sons, Gordon Brown of Columbus, Ohio, and Arthur Jr. of St. Paul, Minn.



Unique porch roofs can be revolved on track as sun moves across sky



Night photograph reveals dramatic angles of modified hexagonal design



Smart modern furniture used in open living room



Hexagonal House

The unusual home of Patricia Paylore and Phyllis Ball, University of Arizona librarians, at 2306 E. Waverly St. is a remarkable adaptation of the hexagon.

Designed by Architect Arthur T. Brown, it was planned for its lot. Its south walls are glass protected by two revolving steel porches that can be moved from the east to the west side throughout the day as the sun moves across the sky.

Planned to require a minimum of housework, maintenance and heating and cooling, the home's living room, dining area and kitchen are placed around a three-sided fireplace.

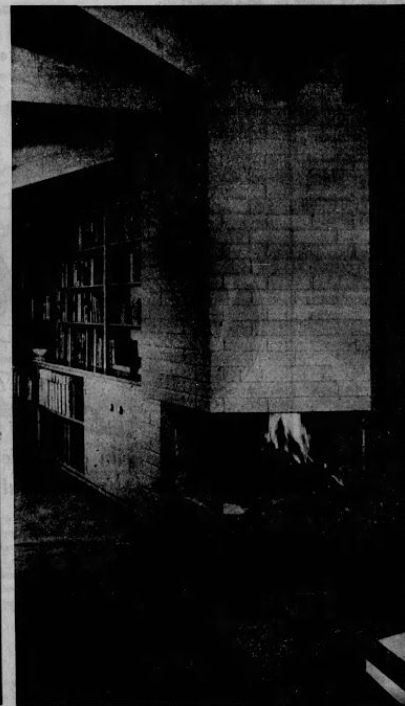
The two nearly identical bedrooms are on either side of the front entry hall. Their built-in desks and bookshelves were designed and built by Jack Kelso.

Constructed by Robert Thomas of mortar-washed brick, the home has beam ceilings throughout except in the entry hall and bathroom. The ceilings are paneled with hemlock and the beams are Douglas fir finished in a driftwood stain.

Windows on the front of the home are placed between the ceiling beams to provide a maximum of privacy. The roof is white asbestos composition.

The compact open kitchen is equipped with built-in oven and range in fir cupboards also finished in a driftwood stain.

The dining area, on the east side of the fireplace opens to the patio through sliding glass doors as does the living room on the west side. (Photos by Frank Gaynor.)



'Sunburst' beams spread from fireplace at center